The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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THE NATIONAL THEATRICAL WEEKLY

LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

PAUL SPECHT A BIG FAVORITE

LONDON, June 18.—Paul Specht and his orchestra have become great favorites at the New Lyons' Corner House. The place is simply crowded out at every performance, with hundreds of people queueing up on the steps of the house waiting their turn to get in. So large is the crowds that the police have been on several occasions called out to control them.

The orchestra is playing to about one hundred thousand people weekly. As the orchestra is to remain here for about twelve weeks, it means that they will, at a low average, have played to over a million people at the end of the engagement. This is a record for any orchestra. Mr. Specht has announced that he will remain at the Corner House until the middle of August. He will then take the band over to Paris for two weeks, after which a short engagement will be played at the Dover Casino. The London stay could doubtless be prolonged, but a New York engagement for which contracts have already been signed will prevent it.

An offer to appear in vaudeville has been made to Specht, and the big West-End vaudeville houses are anxious to sign him. He is now considering them and will doubtless make his decision within the next few days.

REVUE CAST NAMES DISPLAYED

LONDON, June 18.—As a result of the reception accorded to each individual artist appearing in "The Music Box Revue" at the Palace Theatre, Charles B. Cochran has hit upon the American idea of advertising the players as conspicuously as the show. His billing and newspaper advertising now includes the names of Solly Ward, Fred Durpez, Joseph Santley, Ethelind Terry, Rene Riano, Ivy Sawyer, Hale and Vitak, Culver and Dickinson and the Three Brox Sisters.

His newspaper advertisements are also carrying a personal message in which he gives reasons for charging higher prices for this particular revue. It follows:

"On account of the enormous cost of production and huge salary list I am compelled to charge slightly higher prices than other West-End theatres. Full houses every night at ordinary prices would not pay my expenses."

TATE IN AERONAUTICS

LONDON, June 18.—Harry Tate, comedian and producer, has gone in seriously for aeronautics. He has entered the aerial contest scheduled to take place here on July 20 and 21.

The race is to start from London. It will cover Newcastle, Birmingham and will finish in Glasgow. The fliers will return to London the next day via Manchester and Bristol. The winner is to be awarded a cup by the King.

Tate is probably best remembered as the producer of "Motoring," "Fishing" and "Flying."

"PEDLAR'S PIE" DULL REVUE

LONDON, June 18.—"Pedlar's Pie," a revue presented by Henson and Rihll at the Court Theatre, shows indications of having been "poorly baked and badly cut," as at the opening performance a voice from the auditorium was heard shouting at the actors, "You ought to apologize for this." The attraction was voted here as the worst of the season, and it was said a worse play could not have been produced at even a third-rate theatre.

OFFERS TO BACK PLAY

LONDON, June 18.—"An angel from heaven" came in the form of J. Greenlees, a well-known distiller, who at what was to have been the last performance of "Ned Kean of Old Drury," at the Drury Lane Theatre, rose from the audience at the end of the play and stated that he would bear the financial brunt of the production for two weeks to enable the management to arouse interest in it with the public.

GETS OFFER TO PLAY IN CAFE

PARIS, June 18.—A party of Americans that had been making the rounds of the gay resorts of Paris stopped at an early hour to get a cup of coffee in one of the all-night cafes and, despite the fact that it was practically breakfast time the orchestra was there, most of the members of which were dozing in their seats.

One of the members of the American party had long hair and as he looked the orchestra over one of his friends asked him to play a tune. After considerable bantering, he accepted and picked up the violin from the leader's chair and started to play. Instantly the place was all attention. The tone of the player was thrilling and all eyes were turned upon him. The proprietor, with his eyes fairly popping out of his head, tip-toed up and said, "Please tell me who is this artist?" "Oh! only a Russian," spoke up one of the Americans, with a smile. "Then," said the maitre d'hotel, "I tell you what I do. I will pay him one hundred francs ($6.37) the night to play here."

The violinist was Jascha Heifetz.

WILLIAMS AT THE LYCEUM

LONDON, June 18.—Bransby Williams and his company made their West-End appearance at the Lyceum Theatre last week. The production chosen is Dicken's "David Copperfield" and is meant purely to enhance the reputation of Williams as a delineator of Dickens' characters. As such he succeeds wonderfully well. His portrayal of the dual roles of Daniel Peggotty and Wilkins Micawber is as fine a bit of work as has been done on the stage for some time.

Outside of the character work the play is poor stuff. This is no fault of the adapter but simply because few, if any, of the Dickens' books are adaptable for stage purposes.

LEAVES "TEMPORARY HUSBAND"

LONDON, June 18.—Edna Best will shortly retire from the cast of "Her Temporary Husband," current attraction at the Duke of York's Theatre, to assume one of the leading roles in "Lillies of the Field," which will shortly be launched at the Ambassador Theatre. Doris Lytton will succeed her in the former piece.

SAIL FOR SOUTH AFRICA

LONDON, June 18.—A number of artists sailed for South Africa last week to fulfill engagements. Among them were Mazuz and Mazette, Vera Lavrova, Joseph Kessler and a company of Jewish players, including H. Krone, M. Braunstein, Jacob Zanger, Philip Augenblick, Anna Augenblick, Sarah Herbert and Joseph Sherman.

"THE RAINBOW" CLOSED

LONDON, June 18.—"The Rainbow" has been taken off at the Empire Theatre and is being put in the storehouse. Despite several alterations in the show, it didn't draw business. The Empire Theatre is being offered for sale at public auction, together with the Queen's Hotel, adjoining the theatre.

"THE OUTSIDER" COMES IN

LONDON, June 11.—Dorothy Brandon's new play, "The Outsider," which was presented in Folkestone for its premiere, opened at the St. James Theatre here last week. In the cast are Leslie Faber, Isobel Elsom and Dawson Millward. Frank Curzon and Leon M. Lion produced the play.

REVIVING "CARNIVAL"

LONDON, June 18.—Matheson Lang has withdrawn "The Bad Man" from the New Theatre and is now rehearsing a revival of his own play, "Carnival," written in conjunction with C. H. M. Hardings. Mary Glynne will play the part of Simonetta, originally played by Hilda Bailey.

FOREIGN ACTS AND TAX

LONDON, June 18.—Despite the efforts of various organizations to have the government make special efforts to tax visiting alien performers, nothing definite has been done by the House of Commons, which evidently does not consider it necessary to adopt special measures to enforce the payment of income tax by transient foreign visitors, actors in particular. This was brought out by Captain James O'Grady, M.P., in the House of Commons, who asked the Chancellor of the Exchequer whether he had received the resolution from the joint committee representing the Actors' Association, the Musicians' Union, the Variety Artistes' Federation and the National Association of Theatrical Employees.

The above mentioned organizations urged, in their resolution, the necessity that all aliens engaged in the entertainment industry be compelled to pay their quota of income tax on their salaries, before leaving Great Britain, irrespective of the period of engagements in England, and that their departure from ports of embarkation here be prohibited until they have complied with the regulations imposing such taxation.

Such arrangements, it was pointed out to the Chancellor of the Exchequer by Captain O'Grady, existed in America and other countries, and if the Chancellor was aware of such conditions what steps he intended to take in the matter.

On behalf of the Chancellor of the Exchequer, Major Boyd-Carpenter, in a written reply, said the resolution of the theatrical and musical organizations had been received and given due consideration and said in part: "Individuals not residing in the United Kingdom are liable to income tax in respect of income earned by them on visits to this country under the general provisions of the income tax law. I do not consider it necessary to adopt the suggested measures for the enforcement of payment."

Members of the theatrical profession believe that the American method of an equitable tax levied on visiting performers makes it more evenly balanced for the resident artists, and hope that some steps will be taken to make the visiting artists here who make much money, pay their tax before leaving the country.

MOROSCO CO. IN SUIT

The Morosco Holding Co., Inc., started an action last week in the Municipal Court against Isadore Lieberman and Joseph Hollender, downtown merchants, for the recovery of $600.00 alleged to be due on promissory notes made out in March, 1923. The note was given for certain stock in the holding company bought by the defendants.

In the answer to the complaint made through attorney Samuel S. Gellberg, Lieberman and Hollender, allege that the note in question was procured by false representation. They set forth that a salesman for the Holding corporation sold them the stock with the understanding that it could be obtained after the ten per cent. of the total price had been paid down and a note given for the balance. The stock bought could then be given back to the Morosco Holding Co., Inc., as collateral to secure the payment of the notes.

After signing the note, it is alleged that they were denied the right to give the stock as collateral for the note and a different arrangement was made altogether. A counter claim of $150.00 which amount was paid to the Holding Company by Lieberman and Hollender is attached to the answer filed by their attorney.

BERNHARDT'S EFFECTS NET $19,340

PARIS, June 18.—Announcement has been made with the completion of the sale of the effects of Sarah Bernhardt that $19,240 had been realized. For the furniture in the home of Mme. Bernhardt and her collection of dolls less than $5,000 was obtained.

"LILIES" WEAK IN PLOT

LONDON, June 18.—"Lilies of the Field" which opened here at the Ambassadors last week seems destined for a short life, the play being built on the slimmest kind of a plot without even clever lines to help it to get by. The play, which is by Hastings Turner, concerns a rich aunt who has decided to give the twin daughters of the Vicar of Wideleete a treat in the form of ten yards of crepe de chine or a visit to London for a month. A condition is attached, this being that the girls must make themselves very pleasant to a young gentleman who is shortly to pay a visit to the vicarage, the one who creates the best impression to be entitled to the gifts. Eliza, one of the daughters, becomes acquainted with the facts through the indiscretion of the Vicar, with the result that she makes her own plans as to how to fascinate this stranger. She adopts a mid-Victorian pose and the result is just as she anticipated.

The cast is good and it is a pity that the excellent players should be wasted in such a poor production. Meggie Albanesi and Edna Best as Eliza and her twin sister, respectively, do whatever there is to do, which is not much, with their usual grace and charm. The part of the Vicar is admirably played by J. H. Roberts, who gives that character a fine humorous touch.

PLAYS SO HE CAN EAT

PARIS, June 18.—Ignace Jan Paderewski, famous Polish pianist who is again appearing on the concert stage here after an absence of ten years, last week told reporters why he was again displaying his talents for money.

"Some people appear to be surprised that I need to work," he said, "but if a man wants to live he must eat, and to eat he must have money—lots of money—and in these times the best way to get it is to work."

He refused to answer inquiries as to what had become of the large fortune he was supposed to possess when he retired from the concert field to enter Polish politics, but it is known that he spent large sums of money since the war for the benefit of his native country. When Poland was accused of extravagance at the meeting of the League of Nations to which Paderewski was the first delegate from Poland, because of the lavish entertainments the artist gave at the time, he said, "When Paderewski entertains it is Paderewski who pays!"

HUTCHINSON PLAYERS IN AFRICA

LONDON, June 18.—Percy Hutchinson and his company of players sailed last week for South Africa, where they will tour, beginning July 2nd in Johannesburg. They will present "Luck of the Navy," "Nightie Night," "Brewster's Millions," "Bulldog Drummond" and "The Bat." In the company are Frank Lacey, H. Saxon-Snell, Norman Cannon, Lord Lyvenden, Robert Newton, Claude Pascoe, Philip Stainer, Teddy Hayward, Elsie Sranack, Kate Carew, Betty Nelson, Nina Oldfield and Lillas Earle.

"BE MY FRIEND" OPENS

LONDON, June 18.—"Be My Friend" will open at the Grand Theatre, Blackpool, tonight, and is the name of a new farce produced by Donald Calthrop and Paul Murray. In the cast are Clarice Mayne, Alfred Wellesly, Louie Pounds, Leslie Stiles, and Dorothy Lawrence.

ROSE BACK IN LONDON

LONDON, June 18.—Julian Rose, the Hebrew comedian billed as "Our Hebrew Friend," is back here after a trip to his home in America. He opened last week at the Stratford Empire, on the Moss Circuit, where he was well received.

Harry Yost has been appointed resident manager of the Empire Theatre in Toronto.

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THEATRE MGRS. IN CONVENTION HEAR ERLANGER PREDICT CRISIS

President Calls on Members to Stick Together as That Is Only Way They Can Hope for Victory—Press Agents Admitted to Organization

The third annual convention of The International Theatrical Alliance, formed a year ago to include all theatrical managers of the country began on Monday at the Hotel Pennsylvania, New York.

The convention will take up a dozen or more matters of national importance, such as railroad transportation rates, stage hands' and musicians' salary increase demands and even the approaching crisis which will arrive in June, 1924, when the Actors' Equity Association puts its Equity shop ruling into effect.

A. L. Erlanger in a speech thrilled all with his declaration that the entire theatrical industry is facing a crisis. In part he said:

"We are facing a crisis in this business and can only hope for victory by standing together. Let us continue to act as we have in the past. That is the way to get the results we want. One year ago when we met I warned you against agitation, and I believe through our silence and the work of our craftsmen we have accomplished a great deal more than we would have if we had been in constant conflict between ourselves and others outside the organization."

Admission of the Theatrical Press Representatives Association of America into the membership ranks of the association was the important action of Monday. The Press representatives organization recently formed has made much progress and is looked upon as an important body.

The acceptance of the Press representatives into the ranks of the managerial organization was a big surprise to theatrical circles, as rumors have been current along Broadway for the past two weeks that the organization was endeavoring to align itself with the Actors' Equity Association.

The three hundred delegates at the meeting received the first intimation that the Press Men were going to be considered for membership into the ranks of the Managers when Walter Vincent, chairman of the Board of Governors announced that a committee had recommended that the organization be accepted into the fold of the managers in a body. He said that section one of article three of the constitution and by-laws which reads as follows: "Any person, firm or corporation engaged in the production or in the presentation or operation of dramatic or musical plays or operas and similar form of entertainment, including producing touring, stock, and theatre managers, and any other managers by whatsoever name they may be called, enagaged in similar enterprises," provides for the admission of the press agents into the ranks of the organization.

A committee representing the Press Representatives which consisted of Wells Hawks, president of the organization, Frank Reid, Wm. S. Roddy, Ned Holmes, Howard Herrick, Myles Murphy, Si Goodfriend, E. E. Pidgeon, C. B. Cassad, Ed. Batchelder, W. D. Coxey and John Peltret, who were waiting in an anteroom were then called in and informed that they would be admitted into the ranks of the organization as a group. Hawks thanked the assemblage and said that the organization desired members of the I. T. A., to call to the attention of the body anything which they found was not being done properly by its members, as the men in the organization were of a high type and would appreciate it if they were considered business associates instead of employes.

A committee was then appointed by the I. T. A., of which Joseph P. Bickerton was chairman to take measures and confer with the Press Men regarding the formalities of admission to the Managers' organization.

It was stated that should managers employed with touring companies form an organization and request alliance with the I. T. A., that they would be taken in along the same line as the press agents.

A movement to greatly increase the membership of the organization was spoken of and every means to induce all people connected with the theatrical business and eligible to the association will be made, the amount of good the organization can accomplish being wonderful.

Mr. Vincent then took charge of the rostrum and told the delegates that indications were that next season would be a flourishing one throughout the country. He said that the producers of travelling attractions were realizing the imporance of the one night stands and that it was expected that these places this coming season would get more attractions than they had been getting in the past. Mr. Vincent declared that information received from the Erlanger and Shubert booking office had disclosed the fact that at the beginning of the season there will be forty per cent more touring companies routed to tour the country than there were last season or had been since the war. He said that the majority of these attractions would be sent on tour by independent managers and that he hoped that both producer and theatre manager would co-operate to the extent of making engagements profitable for both. In touching on the picture situation Mr. Vincent stated that the high cost of production of pictures through the large salaries being paid to actors and directors would undoubtedly affect the motion picture houses of the country, as their owners would have to

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PICTURES BY RADIO

WASHINGTON, June 14.—A method of transmitting pictures by radio has been invented by C. Francis Jenkins, who last week gave a demonstration of his invention to officials of the Bureau of Standards, Navy and Post Office departments and other government representatives. The pictures are "still," for the time being but they are soon to be perfected so that motion pictures may be transmitted via wireless and a film run off in this manner, thus making it possible for a central radio station to send a motion picture reel in many homes at the same time with a revolutionizing effect on such entertainment.

At the recent test, Mr. Jenkins, the inventor, transmitted through the ether pictures of various movements of his hand, holding objects, etc., by holding them in front of his "radio eye" device. This was done from one room to another. A short time ago a test was made by the inventor between Washington and Philadelphia with great success.

According to Mr. Jenkins, the time is not far off when movie films will be reproduced in theatres and homes through the medium of his radio apparatus.

THE BEST AND WORST SHOWS

CHICAGO, June 18.—Sheppard Butler, in the Sunday edition of the *Tribune* published the winner of the best play of the season according to popular vote of the paper's readers. The voting started two weeks ago and by a big majority "Peter Weston," in which Frank Keenan appeared for twelve weeks at the Harris theatre, was the winner of the six best plays. "He Who Gets Slapped," with Richard Bennett, was second; "Loyalties," the English play, third; the Moscow Art Theater, fourth; "Thank You," fifth; and "For All of Us," with William Hodge, sixth.

"Sally" was placed first as the best musical entertainment, with the "Music Box Revue," "Bombo," "Blossom Time," "Shuffle Along" and "The Perfect Fool" in order.

"The Rubicon" was voted the worst play and "Spice of 1922" the worst musical entertainment.

ANNE NICHOLS TO BUILD THEATRE

Anne Nichols, author of "Abie's Irish Rose" has entered into an arrangement with Frank Egan, Los Angeles theatre owner and manager, whereby the two will jointly build and operate a theatre in New York at the end of the coming season. The first play which is to be produced at the house is "Morphine" a drama dealing with the drug evil, by Oscar Apfel, motion picture director. The play was recently produced in stock by Egan's company in Los Angeles.

PLAYS AND FILMS FOR SHERIDAN

Starting early in September the Sheridan Theater in Greenwich Village will show a series of one-act plays, with a cast of singing artists, in conjunction with the usual run of pictures.

The plays will be presented with full scenic equipment and under the direction of Edwin T. Emery plays from the old English and French authors will be presented.

RUSH FOR OPENING DATES

With between forty and fifty shows announced to open their preliminary season out of town during August and the early part of September, the Erlanger and Shubert booking offices are deluged with request for "gravy", towns, where the producers would be assured of getting more than an even break above expenses.

For the past two weeks every booker who has visited the offices of Vic Leighton or Jules Murray has requested that they be given an opening at either Atlantic City, Long Branch or Asbury Park, or that their routes include these cities. These requests are made due to the fact that at the time the managers wanted to play these places they are filled with summer visitors, who are keen on getting a look at something destined for New York and will make the tryout period of the attraction profitable, something which is rarely expected during the regular season as producers in dramatic circles are willing to drop $5,000 on a two-week tryout, and those in the musical field would be satisfied if their losses were double that amount. However, when the shows play in these cities during the summer season, as they have done in the past, they are sure to make it profitable and put the management in a comfortable position to face the Broadway struggle.

TICKET SCALPING CRIMINAL

CHICAGO, June 16.—Theatre ticket scalpers were dealt a severe blow when ticket scalping was made a crime by a vote of 112 to 0 when the house concurred with the senate yesterday at Springfield, Ill. The bill was introduced by Senator Denver (Democrat, Chicago), prescribing fines of $500.00 and imprisonment for one year for scalpers of theatre and other amusement tickets. The bill prohibits the sale of tickets at a higher rate than that charged at the box office.

DALE REVIEWING LONDON SHOWS

Alan Dale, dramatic critic of Hearst's American is on his vacation in England and while there is reviewing shows for his paper. "Oliver Cromwell", the new Drinkwater play is the first to be witnessed in London by the critic. Dale says it is a "singularly bad play, episodic, sanctimonious and absolutely devoid of movement". Broadway will get a look at the piece sometime next season.

FUNDS FOR "STRANDED ACTORS"

The members of the "For All of Us" company, playing at the Studebaker Theatre, Chicago, have forwarded a check for $190.65 to the Actors' Equity Association, suggesting that the money be devoted to "the stranded actors fund" of the association.

The amount represents an "extra eighth" of their week's salary which they received for giving an additional performance.

FLEETS AIDS COAST THEATRES

SAN FRANCISCO, June 18.—The presence of the pacific Fleet in the Golden Gate has benefited the amusement enterprises here to a vast extent, as over 20,000 sailors are now in town, and it seems that they spend most of their time in theatres. The various managers are going out of their way to fit their amusements to suit.

COSTUMES Who will make your next ones? Those who have bought from us say— BROOKS-MAHIEU 1437 B'WAY. N. Y. 11,000 COSTUMES FOR RENTAL

PRODUCING CO. IN BIG CAMPAIGN TO RAISE FUNDS FOR SHOWS

Glowing Circulars Sent Country-wide Picture Theatrical Producing Business as Gold Mine—Film Rights Predicted as Fortune Added to Play Value

According to a letter sent by F. J. Raveker, secretary of the Greenwich Service Corporation who are conducting a campaign to finance Masterpieces Incorporated all a person needs do is to subscribe for one hundred shares in the project at $1 a share and they will have Arthur Ross, an actor work night and day to place them and the other stockholders in "Seventh Heaven" in the quickest time possible.

These statements are made in a series of letters issued by the promoters to persons who after the first or second letter asking them to invest have failed to respond.

As stated several months ago in THE CLIPPER efforts are being made to raise $160,000 to enable the corporation to take over the lease of a theatre and produce six plays to begin with. However, should they fail to raise the full $160,000, or fail even to raise $60,000 and only raise $30,000, the corporation will still have supplied the necessary capital to meet with a goodly degree of success.

Further on one of the circulars says, "Even in the event we raise only $10,000, a sum you truly must admit is insignificant we still have as good a chance as the Two Mikes (Mindlin and Goldreyer) who staked their all in the play "The Last Warning." Mr. Ross says inside of thirty days he believes he could sell the picture rights to "The Tragedy of Man," on a royalty basis and secure $10,000 advance cash royalties. But he says that if it is produced as a play and makes the hit he is sure it will, the picture rights should bring $100,000, and he argues that if the rights are now worth $10,000 to someone else, they are worth that to "Masterpieces Incorporated."

In the next paragraph the writer holds out more hope for the investor by saying: "So if I don't meet with the success in raising all the capital we plan to raise, we feel sure we can raise enough money to produce the comedy 'Love vs. Money,' which should not require more than $10,000, and should in the words of Mr. Ross, make $100,000."

Then drifting from the dramatic field the writer has the following to say, "We have in mind the Summer production of a musical comedy which Mr. Ross thinks is good for $100,000, and he states it can be produced for less than $20,000. And it is his ambition to see the production open in July of this year. If it does, you may rest assured that $5 a share for Masterpieces Incorporated will be much nearer the asked price than the $1 a share price at which you can now buy your stock. In fair play, bear and forbear, will you not concede the soundness of our plan so well and carefully laid for your financial success."

The writer then extols the abilities and virtues and capabilities of Ross, who he says has been an actor of recognized standing for more than 20 years during which time he appeared in "Potash and Perlmutter." After having established Ross he goes on and says: "Now what do you suppose would give me the greatest amount of pleasure? I will tell you. I just wish that this evening you, Mr. Ross and I could sit down after dinner and listen while Mr. Ross reads the manuscript of 'Love vs. Money.' I would be satisfied if you only listened while he read the first act, just so I could sit back and watch the expression on your face while Mr. Ross read the excruciatingly funny lines of this truly great comedy. I know that you would just beam all over—in fact, I believe you would just scream with laughter. I believe that you would laugh until it hurt you.

"I know that after you have talked to Mr. Ross for a half hour and listened to his wonderful little stories about the theatre, you would not hesitate a moment to join in with us as partner in helping to make Masterpieces Incorporated a national institution. 'If Wishes Were Horses Beggars Might Ride' is a trite quotation, nevertheless, I really wish you could hear Mr. Ross read his comedy—it gives a far greater impression than reading the manuscript. Of course that is quite impossible, but we propose, if it can be accomplished without too great an expense, to place in the hands of all who become stockholders, manuscripts of the various productions that from time to time are under consideration. I believe that your opinion as to the merits of the manuscript might be fully as valuable as our own. Of course, what concerns you most and rightly so, is the profit that should accrue to you from a stock ownership, and while you will no doubt respond with a subscription on our letter appeal, I know the response would be much greater were it possible for you to personally talk with Mr. Ross. He just radiates enthusiasm that begets confidence. Making money is not so difficult when you have the right idea and put the right effort back of it to bring fruition. I heartily agree with Mr. Ross that there is no line of endeavor in which you can enter with a moderate amount of money and secure handsome returns in as short a period of time as is possible through the theatre."

The writer then says that when the prospective investor takes into consideration the large number of successful plays that have been produced at a cost of from $10,000 to $30,000 and have in a few weeks returned the capital invested with a very handsome profit, he will only be too eager to grasp the opportunity of purchasing stock in the Ross enterprises.

Following the above remarks the writer declares: "Mr. Ross states in the most convincing manner that with the money in hand derived from 50,000 shares of stock at $1 a share, in four weeks time after the curtain rises, the stockholders should be receiving a minimum of 5 per cent. monthly on their holdings. The scenery and costumes for a unique and truly wonderful mystery play can be secured, the play rehearsed and the curtain rung up to a Metropolitan audience in four weeks' time at a cost not to exceed $15,000, and within four weeks from date of opening, handsome returns in the shape of goodly dividends going forward to you."

These letters and requests have not been circulated in Greater New York or in the larger cities. The copy of these letters secured by THE CLIPPER was sent to a man in an up-state town who some years previous had invested in some Texas oil stock.

"LAST WARNING" FOR LONDON

The English rights for "The Last Warning" were leased last week by Mindlin and Goldreyer to De Courville and Gulliver, who will present the play July 16th at the Princess Theatre, London. Michael Mindlin will sail for England next Saturday to assist in the staging and rehearsals of the play. Last Saturday the concern disposed of the dramatic stock rights of the play to the Century Play Company for $15,000. The play is to be released for use by stock companies on June 19th, 1924.

TYRONE POWER ARRESTED

LOS ANGELES, June 18.—Charged with failure to provide for two minor children by a former marriage, Tyrone Power actor was arrested here. He was released on $1,500 bail pending a hearing. His former wife, Mrs. Emma R. Arper, an actress made the complaint upon which he was arrested.

KEENEY AND PAYTON IN CORT

Frank A. Keeney, theatre owner, has been directed by Supreme Court Justice Harry E. Lewis in Brooklyn to make an accounting to Corse Payton who describes himself as the "best worst actor in America," in a suit the latter brought to recover $2,646, which he claimed was due him for work performed at Keeney's Bay Ridge Theatre, Brooklyn, provided the actor furnishes a bond of $1,000.

Testifying Payton said that he and Keeney were to share in the profits and losses of the theatre for the year of 1922, but before the year was up he had been discharged. During the examination of Payton it developed that he had paid Keeney $500; of this amount $250 was the repayment of borrowed money, $200 for his share of a week's losses and $50 for naming a race horse "Corse Payton" "for advertising purposes." Payton could not recall whether the horse had ever won a race.

Edward J. Byrne, attorney for Keeney, suggested that Payton had been let go because of drinking habits. In answer to a question by Byrne inquiring if he had not been drinking for twenty years, Payton replied "Why, absolutely no!" Then turning to the court Payton exclaimed, "Why, Judge, I don't even know what he means!"

Payton said he presumed that Keeney knew all about his drinking habits, and was certain that the theatre owner "did him out of money" in Brooklyn and Newark. Payton said he was not particularly upset over the contents of a letter he received from Keeney requesting him to "stop drinking." He said he was more concerned as to from what source Keeney got his information.

CHICAGO SHOWS DOING WELL

CHICAGO, June 16.—The seven attractions playing in the loop had a good "break" this week. The unusual cool weather for this time of the year helped box office receipts. No new shows are promised for next week. Seven theatres will retain their present attractions.

Entertainment in the out-door gardens outside of the loop is drawing the crowds. The new Rainbo Garden opened this week to an audience of nearly two thousand people where Edward Beck presented his new summer show "Rainbo Blossoms" which proved by far to be the best summer attraction ever offered by Fred Mann at the Rainbo Garden. The show was chucked full of dancing, an ideal offering for the summer.

Roscoe "Fatty" Arbuckle is still drawing crowds to the Marigold Garden where Ernie Young is presenting his "Summer Follies."

The following productions are now playing in the loop: "Blossom Time," this pretty little operetta, is doing nicely at the Great Northern. "Up the Ladder," is now going into its fourteenth week at the Central. Eugene O'Brien starring in "Steve" is drawing unusually well at the Princess. "Chains" headed by O. P. Heggie and Helen Gahagen is holding over at the Playhouse. This play is destined for a long run here. "Rolling Home" with Donald Brian is now settled at the Cort. "The Dancing Girl" is doing well at the Colonial. "The Passing Show" with Eugene and Willie Howard is entering its ninth week at the Apollo.

PAINTINGS BEFORE THEATRES

That the Shuberts and George White have not finished trying to beat each other in the presentation and staging of their respective shows was evidenced last week when at the Globe Theatre and at the Winter Garden oil paintings of beauties in both casts in rather daring poses, and attractable due to the absence of raiment, were placed in the lobby frames and in front of the theatre. Of course, the curious were on hand "lookin' 'em over" and passing the word along.

AMENDMENT TO A. E. A. CONTRACT

The amendment to the Equity contract which permits managers to lay off during the week preceding Holy Week and Christmas Week, has been further amended in which it makes clear that managers taking advantage of this will not be allowed any rehearsals during the lay-off period.

"UNDERTOW" TO BE REVIVED

Harold Sullivan, an independent producer, is planning to revive "The Undertow," a political drama by Eugene Walter, which was written long before that playwright had established himself on Broadway. Because of its similarity to "The Man of The Hour," the play was never produced in the legitimate theatres, but was given in stock by the Proctor Stock Companies at the Fifth Avenue and 125th Street Theatres some years ago. Incidentally, it was the first of Eugene Walter's plays to reach the stage.

The proposed revival of "The Undertow" revived an interest along "the big street" and had them retelling of the early struggles of Walter, when he landed in New York direct from Denver. Cohan and Harris had read the play, but because its theme was somewhat similar to that of "The Man of The Hour" turned it back. However, this play was instrumental in bringing Walter to the attention of that producing firm, who made an arrangement whereby they were to have first call on all of Walter's plays. He had submitted another play and when it had reposed upon the shelves of the producer's offices nearly a year, he submitted this play to Wagenhals and Kemper, who had just entered the producing field. They produced it under the title of "Paid In Full" and reaped sufficient dividends therefrom to become established theatrical producers. It also established Walter as a successful playwright.

Subsequently Cohan and Harris brought suit against Wagenhals and Kemper on grounds that their agreement with Walter had been violated, but when the case was brought to trial a verdict was found for the defendants.

HEARING FOR "VILLAGE" CAST

John Murray Anderson has departed from the usual routine of casting in lining up players for the forthcoming fifth annual edition of "Greenwich Village Follies," which is scheduled to bow in at the Shubert Theatre sometime in August.

In previous years Anderson had been fairly set on just who he wanted for the show. This year he has gone in with an open mind and a "show me" attitude.

Consequently he is holding a series of "hearings" at the Forty-fourth Street Theatre. They are held every Thursday afternoon and here applicants for roles in the new production are permitted to do "their stuff" and if it meets with Anderson's approval, they are escorted to the offices of Bohemians, Inc., and given contracts.

Although several of these hearings have been held, Anderson has not committed himself to the extent of one engagement. Several who have showed have been placed on his tentative list and unless others come along to surpass them they are reasonably assured of enlivening the cast of the new show.

MARTELLE SHOW FOR B'WAY

Tom Martelle, female impersonator, who has been playing the Julian Eltinge roles in stock presentations of some of that star's past successes, is to loom upon the Broadway horizon as a star next season in a new musical comedy entitled "The Gay Young Widow." The piece, which is in three acts, was given a stock presentation at Poli's Springfield Theatre last week. Martelle will play several more stock dates in this piece prior to bringing it to Broadway with a Broadway cast the latter part of August.

"JACK AND JILL" TO TOUR

"Jack and Jill," the John Murray Anderson musical piece which closed at the Globe Theatre two weeks ago is not to be permanently discarded after all. An announcement from the Chelsea Producing Company is that the piece will be re-cast in the autumn and sent on tour.

KELLY MANAGING ARBUCKLE TOUR

CHICAGO, June 16.—Through an oversight, the name of Perry J. Kelly was omitted from the announcement of Roscoe "Fatty" Arbuckle which appeared in last week's CLIPPER. Arbuckle is under the personal management of Mr. Kelly, who is directing his tour.

LEBLANG OUTLINES PLANS TO MGRS. FOR CENTRAL TICKET OFFICE

Ticket Broker Writes Lengthy Letter to Producing Managers' Assoc. Explaining Plans for Proposed Office Which Aims to End Ticket Speculation

Joe Leblang's proposition for the establishment of a Central Theatre Ticket Office for the distribution of tickets for all of New York's legitimate theatres, which, it is said, would end the "speculator evil," will be presented before the members of the Producing Managers' Association, at a special meeting tomorrow (Thursday) afternoon, when it is expected that final action will be taken upon the project. Much opposition is expected against the project upon the part of independent theatre managers and producers who are not interested in the operation of theatres. It is claimed by these people that according to the method of operations the Central Ticket Office would be a one-sided proposition and that only the larger theatre owners, who also are producers, would benefit by the operation of any such business. Those who are and have been opposed to the plan since its inception early this season, claim that it would not be practical unless all of the theatres agree to place their tickets on sale here, as there are some theatre owners who are not members of the P. M. A. They also claim that there would be no provisions in the plan which would not prevent an independent producer from objecting to having tickets from a theatre, in which his attraction is playing, sold from this office and electing other means of their disposition.

On the other hand, managers who have examined the Leblang plan contend that through its adoption the theatre would be greatly benefited, as it would wipe out the "gyp" speculators and probably be the means of the elimination of the cut-rate ticket office, which the managers are most keen to have eradicated.

At the request of the committee in charge of the establishment of the Central Theatre Ticket Office, Leblang last week sent a letter to the Producing Managers' Association, in which he submitted the details with respect to the operation of the ticket office. He stated that the first thing to be borne in mind was the location of the office, which should preferably be on Broadway between 42nd and 48th streets. Six thousand square feet of room will be required in the establishment for the accommodation of patrons. This space, he states is to be used exclusively to the sale of tickets and there must be additional space to accommodate the executive offices and telephone exchange. According to the plan, the selling floor space is to be divided into two sections; one for the sale of tickets for the current day's performance, with the other section devoted exclusively for the advance sale of seats. In addition space will be set aside for reservation and general information booths.

Each and every clerk employed is to sell tickets for each and every attraction posted, and none will be confined to the sale of seats for one or a special number of attractions. All attractions are to be conspicuously posted, alphabetically arranged according to the name of the theatre at which the attraction is playing, and on the same board annexed to the attraction will be the price of the tickets available at the time of purchase.

Clerks before being permitted to sell tickets will be thoroughly schooled in their duties. Certain inflexible rules will be established which must on all occasions be observed by the clerks, as any breach of them will result in immediate dismissal. Clerks under no circumstances will be permitted to boost any particular attraction and must treat all attractions equally and give the purchaser the seats which they request.

Leblang in his letter states that to successfully carry out the plan, all tickets as soon as printed are to be delivered directly to the C. T. T. O., subject to receipt stating the exact number of tickets received and the prices thereof. These tickets will first go to the advance sale section, and on the evening prior to the performance they will be transferred to the Day counter for the next day's sale.

Diagrams for each theatre for the advance sale checked off when sold, he states, will keep each manager in perfect touch with the business. Each manager who examines the diagrams will be shown only the one for his own theatre and not that of other attractions listed.

Daily reports are to be made to each theatre of the advance sale of seats. All applications made at the box office of the theatre for advance sale of seats are to be referred to the C. T. T. O. At seven o'clock of the evening of the current performance, and one o'clock for the current matinee, all tickets remaining unsold at the C. T. T. O. are to be delivered, subject to receipt, to the box-office of the respective theatres. This, however, does not mean that the sale of tickets for the current performance will cease at the Central office, but by means of direct wire communication with the individual theatres such sales will continue. This telephone communication will also facilitate the sale of tickets at the box-office for the current day's attractions if application therefor is made to the box-office prior to seven o'clock or one o'clock. If an applicant appears at the box-office during the day for a ticket for that evening's or matinee's performance, the box-office can receive the location of seats from the C. T. T. O. by direct communication and the treasurer will immediately issue to the purchaser at the box-office window duplicate tickets, whereupon the theatre is charged by the C. T. T. O. with the amount of such sale and the seats sold removed from sale at the Central office. People desiring seats from the Central office after one or seven o'clock on the day of the performance will be accommodated in the same way as those are at the theatre prior to that time, and duplicate checks will be issued to them.

Leblang urges that to make this means of selling tickets a success that an extensive advertising campaign must be waged to acquaint the public with all the details of the project.

He also says that a service charge of ten per cent on all seats sold for $2.00 or more be made, and that seats ranging in price from 50 cents to $1.50 will be sold at exactly box-office prices.

The plan calls for the issue to patrons of the C. T. T. O. a service card which will entitle the holder to reserve tickets over the telephone and also receive the list of current attractions at all theatres.

When the service card is issued, the name and address of the holder is to be taken. This list will be listed as a mailing list of live theatre goers, but shall not be used for any other purpose other than that of keeping the holders informed about the current attractions. Under no circumstances will it be turned over to an individual manager or attraction.

Leblang states that he is also desirous of establishing in conjunction with all theatres a magazine which will be published at stated intervals and distributed by mail to the ticket holders. This magazine is to confine itself to items of interest to the theatre goer. All matter printed in the magazine will be sanctioned first by the Producing Managers' Association, and nothing rejected by them will be printed.

Branches of the C. T. T. O., according to the plan, would be established throughout Greater New York and in the suburbs, which would be operated at a minimum expense. He suggests that a good place to establish these branches would be in the department stores in the city and

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NEW SHOW FOR VILLAGE

Greenwich Village will have its "Scandals" after all. Since Broadway has seen fit to commercialize the artistic pursuits of "the villagers," the latter are going to hit back at the Broadway producers by showing them how a Greenwich Village show should really be served.

A promoter named Irving Weisberger started the "Scandals" some time ago. The production was aimed for the Greenwich Village Theatre, the village's own playhouse, which although a bandbox served as an incubator for such healthy theatrical offspring as "The Better 'Ole" and "The Greenwich Village Follies." Irving had interested backing, but when the show was well in shape the latter backed out on him. Irving disappeared simultaneously and the very mention of his name within the precincts of the tea-room area would be sufficient to start a riot.

The show was disbanded and everything called off, until Jack Schulman and William Carlo, "village" impresarios who have long since harbored a desire to enter the producing field, interested new capital and are reassembling the show.

According to Schulman the production will be artistic, yet inexpensive. Carlo, an artist, will design the settings, while Schulman will handle the business end of the show.

"It's going to be a typical village show," volunteered Carlo, and although we are making no claims that it will outdazzle John Murray Anderson's "Greenwich Follies" from a sartorial squint, it will have much that is original and will undoubtedly be the first stage production to show Greenwich Village as is.

"Yes," chimed in Schulman, "and we'll have a model beauty chorus of genuine models. We've had any number of models down here offering us their services for chorus work. And in many instances a monetary consideration was never mentioned. It's a fad with them."

Messrs. Schulman and Carlo will begin lining up a cast of principals this week and the show will begin rehearsing next week.

"KICK IN" IN COURT

According to a judgment granted in the Supreme Court by Justice Gavegan last week against Willard Mack growing out of the play "Kick In" the author will have to Kick In to the American Play Company the sum of $3,796. The judgment was obtained by default, Mack failing to put in an appearance.

The American Play Company alleged that Mack was guilty of misrepresentation when, in 1914, he said that he was the sole author of "Kick In," that no one else had any interest in it and that Al H. Woods had bought it for $10,000 and paid him $4,500 on account.

The complaint went on to state that Mack had induced the plaintiff to buy the claim for the balance although knowing Woods had recognized a third person as having an interest in the play, the company sustaining damages to the extent of $6,742 thereby. The complaint further stated that Mack had already paid them $3,035 and asked judgment for the balance.

$100 FOR TWO "SCANDAL" SEATS

Seats for the lower floor at the opening of George White's "Scandals" at the Globe Theatre, last Monday night were at a premium in the Broadway ticket offices last Saturday. One of the "gyp" agents asked $100 for a pair of seats in the second row, which were listed at $11 each in the box office. For seats not so choice, the ticket agencies were asking from $40 to $75 a pair. Seats in the balcony were sold at the box office for $6.60, $5.50 and $4.40 each while $2.20 was asked for the second balcony. After the opening performance the regular scale of $4.40 top prevailed at this house for seats throughout the week.

"EARTHQUAKE" OPENS JUNE 29

William A. Brady, Jr., has added to the cast of "The Earthquake," a play by Theodore Liebler, Jr., which he will present at the Stamford Theatre, Stamford, on June 29. Charles Hanna, John Ward, Emily Lorraine, Joseph Macauley and Seldon Bennett.

FRAZEE WINS THEATRE MOTION

The Appellate Division of the Supreme Court, City of Brooklyn, in the Second Judicial Department, has just handed down a decision unanimously affirming without opinion the decision previously made by Justice George H. Taylor of the Supreme Court at Westchester denying the motion made by Sam S. & Lee Shubert, Incorporated, to dismiss the complaint in the action instituted against the Shuberts by Harry H. Frazee.

On October 2, 1902, according to the papers in the case, Reginald De Koven leased to the Shuberts, the Lyric Theatre, New York, and at the same time entered into an agreement with the Shuberts by the terms of which the Shuberts agreed to pay him 10 per cent of the net profits derived from the operation by them of the Lyric Theatre during the term of the lease. Subsequently the claim was assigned to Harry H. Frazee.

When the Shuberts failed to pay Frazee the 10 per cent of the net profits realized by them from the operation of the theatre for the fiscal year ending June 30, 1922, Frazee, an assignee of the De Koven claim, brought suit setting forth in full the lease and all agreements in connection therewith. The Shuberts thereupon moved to dismiss the complaint contending that the agreement with De Koven was personal and called for rendition of services by him throughout the entire period of the lease and agreement and insisted that De Koven's death terminated their obligation to pay the 10 per cent of the profits.

Leon Laski, attorney for Harry H. Frazee, in opposition to the motion contended that it was a continued obligation on the part of the Shuberts irrespective of the death of De Koven. Judge George H. Taylor in denying the motion held "that there was an absolute agreement on the Shubert part to pay the 10 per cent of the profits and that there was no obligation on De Koven's part to render services" and therefore the Shuberts were still obligated to pay the 10 per cent.

From this determination the Shuberts appealed to the Appellate Division at Brooklyn which affirmed Judge Taylor's opinion unanimously without writing an opinion.

"GOLD STAR" FOR CHORISTERS

The Chorus Equity has conferred the honor of "gold star" membership upon the chorus who were forced out of Earl Carroll's "Vanities of 1923," when the company could not be organize one hundred per cent Equity.

In answer to a special invitation the choristers appeared before the Council of Chorus Equity and of the Actors' Equity and were greeted by a rising vote of thanks. In an address to them, President John Emerson compared them to soldiers in the front line whose bravery and loyalty made the Association possible. Addresses were also made by Florence Reed, Elsie Ferguson and Frederick Burt.

Among those upon whom this honor was conferred are Lillian McKenzie, Jet Stanley, Nora White, Dolly Ryan, Claire Wegmer, Elsie Lombard, Leslie Ostrander, Dan Sparks, Abner Barnhardt, Allan Dale, William Lilling, Robert Spencer, Irving Carter, Gerald Gilbert, Eugene Jenkins, Dennis Murray, Harry Howell, Jean Barney and Elaine Gholson.

FIELDS TO DO SHOW

Preliminary to joining forces with Joe Weber, in an attempt to re-establish a Weber and Fields Music Hall on Broadway, Lew Fields is planning to make several independent productions. He has opened offices in the Brokaw Building. Associated with him is Hugh Anderson, brother of John Murray Anderson, who had been general manager for his brother's production of "Jack and Jill." Both are said to be scanning manuscripts and will shortly announce the first production.

CRITIC PUTS "RAIN" FIRST

In compiling a list of the ten best plays of the present season Arthur Waters, dramatic editor of the *Philadelphia Ledger*, selected as the leader "Rain," which is now playing at the Maxine Elliott Theatre.

DRAMATISTS' ARBITRATION PLAN WOULD AVERT ACTORS' STRIKE

Managers Friendly Toward Idea which Would Modify "Equity Shop"—Should Equity Turn It Down Dramatists Plan to Form Labor Union to Protect Interests.

The Producing Managers' Association have shown themselves to be in a receptive mood for a third body to arbitrate on such matters as "Equity Shop," according to a statement issued last week by Owen Davis, playwright and chairman of the Dramatists' Guild of the Society of American Dramatists and Composers. The statement was issued after the committee had held a special conference with Augustus Thomas and members of the P. M. A. at which they outlined a plan which they had under way, which if unanimously adopted both by the P. M. A. and Equity would obliterate any possibilities of another actors' strike at the termination of the existing P. M. A.-Equity agreement next June.

Until the playwrights took a hand, both sides were at loggerheads and a strike seemed inevitable. The managers were insistent for a renewal of the existing agreement for another five years. A series of meetings held between the P. M. A. and Equity culminated with the latter calling an indignation meeting and announcing that it would sever all diplomatic relations with the producing Managers and would remain firm for "Equity Shop" in 1924. Just what influence the proposed plan of the playwrights will have upon the Equity stand remains to be seen.

Before approaching the managers the same committee from the playwrights' organization visited Equity and presented its plan to the Equity council. Frank Gillmore, Executive Secretary of the actors' organization, admitted this much but said that it had been presented in an unofficial way. The playwrights are to take the matter up officially at a later date. A meeting was said to have been arranged for this week with the Equity but inquiries at that headquarters brought a reply that the playwrights had not as yet approached them for a definite hearing on the matter.

The Dramatists' Guild have been prompted to action by the obvious break between the actors and the managers, which will undoubtedly come to a head when the current agreement expires. They find themselves in the peculiar position of being wedged between two warring factions and have announced that in order to protect their interests they will affiliate with the American Federation of Labor as a unit. With this accomplished they would be a strong swaying power in the controversy.

They have drawn up a tentative arbitration clause that would seem, if adopted to settle matters with both sides. In substance it is as follows:

"That the Producing Managers and Equity agree to allow a closed shop for minor players, those earning under $500 weekly, and that those earning more can be free agents, with the privilege of joining if they so desire, or staying out if they wish."

It is further pointed out by the Dramatists that if the managers should shut out the actors they will shut out the authors automatically at the same time; if the actors beat the managers they will control all plays and will be in a position to turn down manuscripts, alter them, etc. Consequently the author would be squeezed between the two bodies and would have no avenue of redress to protect his interests. The actors have been getting immediate respect for any complaint made through their union for the past two years, while musicians and stage hands have had it for years. It is this that has prompted the playwrights to consider forming a labor union of their own if for no other reason than to protect their interests and at the same time possibly being the means of arbitrating the matters which have been responsible for the actors and managers being at loggerheads at this time.

It is said that Samuel Gompers, the labor leader, has already been approached by the dramatists in regards to organizing as a labor unit and that Gompers was not only enthusiastic, but favored the move.

PRIZE PLAY FOR LOS ANGELES

The second Harvard prize play which Oliver Morosco was to have given a New York presentation has passed from his hands to those of Frank Egan and will be given a tryout by the latter at the Egan Theatre, Los Angeles.

According to the agreement made by Morosco with Thomas B. Robinson, author of the play "The Copy," it was to have been presented in New York last season. When this was not done Morosco informed the author that financial conditions prevented the production and requested that he be given a chance to produce the play in Los Angeles using his stock company there. The author refused this and withdrew the play.

Recently he made arrangements to allow Egan to try out the play in Los Angeles under the condition that it be produced in New York during the coming season.

NEW PLAY FOR COURTNEY

CHICAGO, June 16.—William Courtney, whose play "The Voice" was a failure at the Cort Theatre, after a two weeks run, has decided to present a new play by Oliver White, called "Dangerous People." Courtney expects to open on the first of July at the Cort if "Rolling Home" with Donald Brian which has moved over into the Cort from the Selwyn should be no longer there. Otherwise, he will have to seek another theatre. Rehearsals began this week with O. P. Heggie, of "Chains" which is enjoying a prosperous run at the Playhouse, directing the cast. Courtney has the leading role and other players supporting him are Miss Virginia Hammond, George Parsons and Pierre Watkins, who were with Courtney in "The Voice," and Miss Frances Howard, who was seen here last season in the "Intimate Strangers."

O'NEIL CHARGE DISMISSED

Roy O'Neil, of the Hotel McAlpin, who was arrested a week ago on the complaint of Robert Levy, president of the Syndicated Attractions Company charged with grand larceny had the charge dismissed when the case came before Magistrate Joseph E. Corrigan in the West Side Court last week.

O'Neil was the manager of the Ethiopian Art Players which company appeared for two weeks at the Frazee Theatre. Levy alleged that he had given the manager $330 between May 7 and May 19 to pay salaries of the members of the company and that O'Neil had appropriated the money to his own use. O'Neil proved in court that he had obtained the money on I. O. U.'s and said he intended to repay.

HAMMERSTEIN FOR "CIBROULETTE"

Arthur Hammerstein by cable from London, advised Hugh Grady, his general manager in New York, that he would leave this week for Paris to attend a performance of "Cibroulette," the reigning musical success there, for which Hammerstein is negotiating to get the American production rights.

TED LORRAINE AND JACK MINTO

Week of JUNE 18th at B. F. KEITH'S PALACE, New York City—Featuring Country's latest hit, "DIRTY HANDS—DIRTY FACE"

AMUSEMENT STOCK WEEK

Color was given to stories of a bear movement in the amusement stocks last week when the entire list sold off from 5/8 of a point to a point and 3/8 during the week, some of the issues continuing the downward course on Monday of this week. It had been Broadway gossip for some time that a general bear movement was under way but there seemed to be some slip-up last week as all the stocks on the list gained rather than lost. That this was a temporary condition, more of a preliminary to an organized movement to smash down prices, is now the belief of those who follow the market closely.

It is possible that no organized movement is on foot even now but that the falling market is due to general conditions in the market and the dull trading in the amusement list. There was no marked activity in any of the issues last week and it would not be unreasonable to suppose that speculators, having just completed their income tax payments, have not ready funds with which to play the market and so are laying low. An organized movement is seldom of big proportions unless the small fry are drawn in and whipsawed. Bear symptoms might result from hard-pressed traders realizing what they can in order to raise cash, which is not at all an impossible situation with the traders in amusement issues at the present time.

A marked feature of last week's market was the selling off of the new Goldwyn shares. These had been selling the previous week around 22, which, taking into account the fact that they were being issued four of the old to one of the new, was in excess of their market value. Last week, however, traders got busy and the issue sold down to 17, although sales were light, only two being recorded.

Famous, which opened at 79⅞, sold off steadily during the week and closed at 76½, with 11,800 shares being sold for a loss of 3⅜ points. At one time during the week the issue got up as high as 82 but could not hold this point long. On Monday of this week the decline continued, 2,900 shares being sold for a loss of 1¼, the stock moving down from 76½ to 75¼, with the possibilities of the decline keeping up throughout the week.

The old Goldwyn issue declined ¾ of a point during last week, 3,800 shares being sold, the stock moving from 5 to 4¼ but regaining ¼ of this on Monday of this week, when 300 shares were sold, the closing price being 4½.

Loew's, which opened the week at 16⅞, slid off 5/8 of a point during the week's trading, closing at 16¼ with 4,500 shares sold. On Monday of this week the stock declined ¼ of a point more, closing at 16 with 600 shares traded.

During the week 1,500 shares of Orpheum were traded, the price declining from 19 to 18, a loss of one point. On Monday of this week the issue held firm at 18 with 700 shares traded.

TRUCK SHOW GOING OUT

Horace B. Cheney, of the Theatre Guild, and his company of seven players will start a dramatic tour of New England early next month, presenting plays in various towns not visited by regular road companies. The company will travel with two automobile trucks containing a movable theatre and tents, and will open in Madison, Conn., on July 4. Cheney is practically returning to the primitive method used by strolling players before transportation and other facilities were developed to their present state between sparsely settled districts.

RAJAH PLAYERS CLOSE

READING, Pa., June 16.—The Rajah Players have closed their season at that house and Manager Mickley has been transferred to the Capitol (pictures) during the Summer months, but will again assume the reins of the Rajah when it opens again with vaudeville in August.

MILITANT "VANITIES" CHORISTERS DEADLOCK CARROLL-EQUITY ROW

Equity Succeeds in Organizing All Principals Except One—Eight Choristers Refuse to Join Despite Eloquent Plea of Emerson Backed by Request of Carroll.

The Earl Carroll-Equity controversy, precipitated by the inability of either the producer or the Equity officials to organize the principals and chorus of "Vanities of 1923," continues to wax hot and is no nearer a solution than it was last week.

Another attempt was made to organize the company last Saturday but proved as futile as the previous attempts. Despite the deadlock on the Equity question Carroll is rehearsing the players night and day and has stated authoritatively that he will open the show on June 28th. Equity on the other hand have intimated that he will not unless his company declares themselves one hundred per cent Equity or that he, Carroll, joins the Producing Managers' Association. Carroll has made no overtures for membership in the P. M. A. and it is the general opinion along the street that he will not. So there you are.

Although no direct method of procedure has been announced by Equity it has been intimated that should Carroll refuse to accede to either of the above avenues he can expect trouble from the stage hands and the musicians.

Despite the announcement sent out by Equity earlier in the week that they had washed their hands of the matter, that is insofar as making further attempts to organize the company were concerned, Equity representatives continued to picket the theatre. A photographer from one of the dailies snapped pictures of them in action and these were printed Saturday. Since then the pickets have been withdrawn.

The latest attempt to organize the company was made during the rehearsal of the piece on Saturday afternoon. A delegation from Equity, headed by President John Emerson, were met at the stage door of the Earl Carroll Theatre by Mr. Carroll and were escorted to the Green Room, where Willie Collier was putting the principals through their paces. Mr. Carroll introduced Mr. Emerson and the latter proceeded to address the members of the cast as to the necessity of their joining Equity in order to assist Mr. Carroll out of difficulties which would be inevitable if they did not join. A vote was taken among the principals and after some little argument pro and con the latter agreed to join the A. E. A. providing the chorus would join also.

Mr. Emerson and his associates were then escorted to the stage by Mr. Carroll, who addressed the chorus, introducing the Equity officials and enlightening them as to their mission. Mr. Emerson then took the floor and announced at the outset that the Equity folk were there at the invitation and request of Mr. Carroll.

"The principals have all agreed to join Equity," said Mr. Emerson, "providing the chorus will also come in one hundred per cent. There is no reason why you shouldn't join—" At this juncture he was interrupted by a piping feminine voice from the rear. "I don't want to join Equity or any other association, and I don't see why you are attempting to force us into this thing." The remark seemed a signal for bedlam to break loose, but through the din of the noise President Emerson made an attempt to explain what Equity has accomplished for the actor and especially for the chorus girls. With the assistance of Mr. Carroll the choristers were quieted and Mr. Emerson attempted to single out several girls who openly declared they would never join the Equity in order to find out their reasons for not wanting to affiliate with an organization whose very inception was prompted for their benefit.

But these girls were obstinate and would not listen to Emerson. As a final resort Emerson continued, "All of you girls want to help Mr. Carroll, don't you?"

"We'd do anything for Mr. Carroll," they replied in unanimity.

"Then why don't you join the Equity?" he continued. "It would help Mr. Carroll out of his difficulties." Bedlam again broke loose and the girls started hurling all sorts of questions at Mr. Emerson, some of which had no bearing on the current issue, and others that demanded a detailed explanation as to why they should be drafted into an organization against their will. Mr. Emerson threw up his hands. Carroll walked over to him and asked, "Is there anything more I can do? Is there anything I can say to them?"

Emerson made another attempt with the girls. "Mr. Carroll wants you to join the Equity," he repeated. "We are here at his request. He has asked you to join. Now it's up to you."

"If Mr. Carroll wants us to join, then I guess the only thing for us to do is join," volunteered one of the stately show girls. "I don't know what it's all about, but if it will help Mr. Carroll I think we all ought to join." Turning to Carroll she asked, "Do you want us to join the Equity?"

"Of course I do," answered Carroll. "I've told you that all along."

"Then we'll have to join, that's all there is to it," she replied with an air of finality. But her statement created an uproar in another group of girls who remonstrated with her and said that they would not join under any circumstances. Several said that before they would join they would walk out of the show. This wrangling continued for nearly an hour. The problem was no nearer a solution than before. Finally one of the girls suggested to Mr. Emerson that they be given time to think it over and talk it over before committing themselves.

Emerson intimated that there was no time like the present.

"What's the rush?" interrogated a blonde haired beauty who had copped the beauty trophy in three states. "I don't think it fair that we should be pinned down for an answer immediately." Finally it was decided that the girls would put the matter to a vote and would send Equity their decision on Monday. The girls made two attempts to iron out the difficulties both on Sunday and Monday. Eight choristers and one principal held out and would not agree to joining the A. E. A.

The meeting of the choristers were star chamber proceedings and whatever took place there is a secret to them. From another source it was gleaned that the eight "hold outs" could not be swung into line with Equity under any circumstances. Mr. Carroll is said to have forwarded a letter explaining the proceedings to the council of the A. E. A. The latter would not divulge its contents, neither would the Equity. Paul Dulzell, who is the acting Executive Secretary in the absence of Frank Gillmore, told the newspaper men that the letter was a privileged communication and that since it had been addressed to the Council he did not think it would be proper to announce its contents until after it had been submitted to that body at the regular meeting, if at all.

However, it has been learned that the letter is an attempt at a compromise of the situation.

ENGLISH ACT FOR "FOLLIES"

Described as a European sensation, which has been one of the features of the London music halls, Wild, West and McGinty, three men who arrived here on Tuesday, will be added to the new edition of "Ziegfeld's Follies," which will be presented at the New Amsterdam Theatre. No information is offered by the Ziegfeld office as to what the sensation is or what type of novelty turn the men will present. According to the Ziegfeld office, the men were discovered in Scotland by James Reynolds, foreign agent for Ziegfeld, and that the latter signed them up for the "Follies" under the nose of a rival American agent, who was endeavoring to engage their services. The Ziegfeld office announces that it anticipates the rival agent to bring injunction proceedings to restrain the trio from appearing for Ziegfeld.

Ilse Marvenga, a prima donna imported from Vienna, will be another of the principals added to the cast of "The Follies" next Monday night.

$10 A MONTH FOR LEADS

Vienna, June 19—Although no less than nine companies are preparing to produce musical shows, the shortage of principals and chorus girls continues. Poor pay is said to be the chief cause of the lack of material for stars and other players, and the usual rush for the stage by amateurs and others has been checked by a proffered salary for leading parts that amounts to ten dollars per month in American money.

Franz Lehar, famed composer of "The Merry Widow", is among those who have new operettas ready for production here. His " Merry Widow" play was recently revived again in London.

"BREAKING POINT" REHEARSING

Collin Kemper is directing the staging of "The Breaking Point," a play by Mary Poberts Reinhart which will begin a two-week preliminary season at Poli's Theatre, Washington, next Monday. The complete cast of the play includes McKay Morris, Regina Wallace, Jane Houston, Zeffie Tillbury, Stephen Maley, Frederick Burton, Robert Barratt, John T. Doyle, Richard Morrissey, Lucille Sears, Marie Valray, Maurice Darcy and Robert Vaughan.

HARRIS THEATRE MGR. INJURED

While endeavoring to quiet a boisterous patron, who was under the influence of liquor at the Sam H. Harris Theatre, Joseph Tierney, the house manager, was struck across the nose by the man and it was broken in three places. Despite the fact that the man struck Tierney, the latter rushed for him and before aid had come he had the belligerent floored in the lobby of the theatre. Tierney will be absent from his duties for several days.

JANEY TO DO "SPRING FEVER"

Russell Janey, who will probably be best remembered as the producer of "Marjolaine," the musical comedy version of "Pomander Walk," has again tossed his hat into the producing ring. His new production will be a play called "Spring Fever," which is the work of Leon Cunningham, whose first play, "Hospitality" was done by the Equity Players earlier in the season. The new play will have an out of town hearing in July and will be brought to a Broadway theatre in August.

"TOPSY AND EVA" FOR DUNCANS

The Duncan Girls, who closed last week in San Francisco, after playing six weeks in California on the Orpheum time, are now in Los Angeles rehearsing in the new musical comedy, "Topsy and Eva," which is to be produced by Tom Wilkes.

The new piece is based on the old "Uncle Tom" story and is scheduled to open in San Francisco early in July.

"MOLLY DARLING" CLOSING

"Molly Darling" will close its third engagement in Boston, during the present season, at the Colonial Theatre on Saturday night. Until the recent hot-wave business for the attraction has been holding up with the show dropping to a gross of $8,000, which is not figured as profitable.

PHILA. SHOWS CUT TO TWO

PHILADELPHIA, June 18.—Only two of the legitimate theatres are braving a summer season, which naturally has blown up a harvest wind for the vaudeville and picture theatres.

The Philadelphia Theatre Guild, which has been holding forth at the Lyric, excited a renewed interest in their productions tonight by launching a new comedy by Edgar Scott and Horace Howard Furness Jayne, two socially prominent Philadelphians. The piece is called "The Jumbles," and tells the story of the wife of a tired and much-abused business man who attempts to renew an affair of her unmarried days. The plot turns upon the manner in which an imaginary valet, the central figure of the comedy, handles the difficulties and complications of the situation.

Ernest Lawford, here as a "guest star," scored a personal triumph in the role of the valet and was adequately supported by the members of the Guild.

"I'll Say She Is," the Gaites summer extravaganza, continues to get a good play of patronage at the Walnut.

SHOW CLOSES—NO SALARIES

SAN FRANCISCO, June 18.—The members of the cast of "The Demi-Virgin," which closed a two weeks' engagement at the Century, failed to receive their salary for their final week with the company, a total of $1,240.00 being claimed by them, as well as transportation back to Los Angeles.

The show closed on a Friday night and the cast was told to be at the theatre the following afternoon for their pay. All they received however, was a note from Miss Nancy Fair, daughter of Mrs. Ada Fair, who has been directing the company, to the effect that funds were not available at present to meet the obligations. The note also thanked the company for its loyalty and said that the salaries would be paid as quickly as possible. Mrs. Fair was injured in an accident about ten days ago and her absence from the theatre is believed to be responsible for the financial straits of the company.

RULES ON THEATRE THEFTS

By way of settling a question that had not been clear in the minds of their members, relative to the responsibility for thefts committed in theatres during the working hours of the actors, the Actors' Equity Association have handed down the following edict:

"Persons having control of the theatre at which the actor is playing at the time of theft is liable if you can prove that such person did not use reasonable care to protect your property. Failure to provide locks for dressing rooms would indicate negligence."

WANT BUT ONE HOUSE IN A TOWN

SAN FRANCISCO, June 18.—Sam Harris of the firm of Ackerman & Harris announced this week that it is the intention of his firm to dispose of their theatre in every town where they conduct two. The future policy of the firm will be, he says, to limit its theatres to one in each city. The Hippodrome, San Francisco, is the latest reported to be disposed of and its policy is to be shifted over to the State.

THREE "LONDON" SHOWS

According to present plans, George M. Cohan will next season send three companies of "So This Is London" on tour. The company now playing at the Hudson Theatre will tour the principal cities and week stands, while the company which appeared in Chicago this season will tour the Central West and South. The third company will be sent on a tour of Canada.

MUSICALIZING "TORCH BEARERS"

"The Torch Bearers," George Kelly's clever comedy which had a run last season at the Forty-eighth Street and Vanderbilt Theatres is to go out again, but this time in musical comedy form. Harry Archer, Cliff Odoms and Arthur Swamstrom are making the adaptation and Jules Hurtig with Stewart and French will put out the production.

VAUDEVILLE

INTERSTATE SWITCH MAKES LOEW HOUSE MANAGER EXECUTIVE HEAD

Vogel, Loew's State Manager, Appointed General Executive Manager—Charles Freeman Becomes General Booking Manager, Succeeding Arthur Denman

A re-arrangement of the Interstate circuit's booking office and chain of theatres which goes into effect in July, will bring Joseph Vogel, at present manager of Loew's State theatre, New York, over to the Interstate circuit as General Executive Manager, and assistant to Carl Hobiltzelle, president of that chain of theatres. Vogel handed his resignation to the Loew office last week, taking effect next Monday. He will assume his duties with the Interstate on July 15th.

Arthur Denman, general booking manager for the Interstate circuit, resigned several weeks ago, his resignation taking effect shortly, and the new general booking manager will be Charles Freeman. Freeman, who was originally a theatrical newspaperman, attached to a trade-paper, and who has been an artists' representative for the past few years.

Vogel will make his headquarters in Dallas, Tex., which is the starting point of the Interstate circuit's road shows. He is probably the youngest general executive manager for any chain of theatres, being but twenty-six years old. He has been connected with the Loew circuit for more than ten years, managing his first house, Loew's Fulton, at the age of sixteen. His position which is a newly created one with the Interstate circuit, will be to supervise the policies, and direct, all the theatres owned and controlled by that circuit.

At present, the entire Interstate circuit is dark as far as its regular vaudeville policy is concerned. The circuit re-opens on September 2nd, when the first road show will open in Dallas. The circuit consists of six and one-half weeks, which are generally incorporated into routes for acts playing the Orpheum or Keith Western time.

Several of the Interstate houses are playing special summer policies, such as Dallas, where the Aborn Musical Stock Company is being featured for the summer months. A dramatic stock company, presented by the Interstate circuit, occupied the Houston, Tex., house up to this week, when it moved to Birmingham, Ala., leaving the Houston house dark, and opening the Birmingham theatre. Musical stock companies are also playing at the Orpheum, in Tulsa, Okla., and the Orpheum, Wichita, Kan. With the exception of these houses, the rest of the circuit is dark.

Charles Freeman will make his headquarters in the Palace theatre building, New York, on the sixth floor. He will occupy the offices in which Arthur Denman is now situated, and where he is a frequent visitor, being initiated into the work over which he is to have charge shortly, by Denman.

AGENTS MUST O. K. ACTS

Agents must give quicker action in O. K'ing acts to Keith bookers, according to a bulletin posted by W. Dayton Wegefarth, general booking manager of the Keith Vaudeville Exchange last week. The bulletin, is to the following effect:

"To the Artists' Representatives: Hereafter notify the bookers when an act is O. K. or not, and do not wait for them to telephone your office. It is part of the business of your office to complete a transaction made with a booking manager and the responsibility is entirely yours. It does not remain for him to ask you when such and such an act is O. K."—Wegefarth.

BERNIE BOOKING ORCHESTRAS

Ben Bernie, who is in vaudeville with his orchestra is going into the theatrical and orchestra booking business, associating himself with the Al Herman Amusements, this week. The Nat Martin Orchestra has been booked by Bernie and Herman, for The Roseland dance palace in New Haven, Conn., opening there within the next few days.

VAN & SCHENCK FOR ORPHEUM

Van and Schenck have decided to spend their summer in vaudeville, having affixed their signatures to an Orpheum route which will keep them pretty well occupied until they begin rehearsing for the new Sam Bernard-Willie Collier revue, which is to re-establish the Fulton Theatre as a music hall in the Fall.

WATER DAMAGE CANCELS ACT

Belle Wilton sustained considerable loss, through damage by water, to the contents of her scenery and wardrobe trunk, during the fire in the Pennsylvania R.R. train shed in Philadelphia on June 10. She was compelled to cancel several dates on that account.

KEITH AFTER MATERIAL LIFTERS

Managers of theatres affiliated with the Keith circuit, and scouts and act reviewers for the Keith vaudeville exchange, have been told to pay particular attention in the future, to acts which are either intentionally or otherwise, infringing or "lifting" the material being done, or originated by other acts on the circuit. The "report-card" system, installed in the Keith exchange last year, has room on the back for "remarks" and it is there that the act-reporters have been requested to fill out in detail, the material alleged an infringement and the name of the act being infringed upon. This campaign against "material-lifters" is to be conducted not only in the "family" houses, but in every theatre conducted with the circuit, whether big time or small time.

Acts who are caught infringing, will be placed before the joint committee of the Vaudeville Managers' Protective Association and the National Vaudeville Artists, Inc., and will be subject to the regular procedure of that committee.

LEE KIDS FOR ENGLAND

William Morris has provided routes of twelve weeks with an option of additional time over the Moss and Stoll tour in England for The Lee Kids and Ruth Budd.

The Lee Kids, with William Phinney who appears in the act with them and their mother will sail next Saturday on the *Majestic* and will open their tour in Edinburgh on July 23. Miss Budd will sail early in August and will begin her engagement at Finsbury Park, London, on August 20.

SILVERTONE FOUR BOOKED

The Silvertone Four, colored quartet, who returned last week from London where they took part in the Plantation Days revue, opened Monday for a tour of the independent time theatres.

5 LOCAL SHOWS IN KEITH HOUSES

There are five different local attractions playing in New York theatres of the Keith circuit during the current week, as extra features in conjunction with the Managers' Competition Week, for prizes of $500, offered by the Keith circuit. B. S. Moss' Coliseum, is offering during the first half of the week, "The Tales of Hoffman," done by the Grand Opera Society of New York. During the last half, the Coliseum will feature a musical comedy called "Howdy Do," done by a cast of fifty local boys and girls, called the Covenant Players.

B. S. Moss' Franklin Theatre is offering a "Bathing Girl Revue" for the entire week, with a singing and dancing cast of fifty girls from the neighborhood. The Regent's week attraction consists of an amateur "Songland" show. B. F. Keith's Hamilton Theatre is offering for the first half, a "Silver Jubilee Fashion Show," by an amateur cast, featuring costumes of twenty-five years ago. For the last half, the Grand Opera Society of New York, will move down from the Coliseum, and offer "Tales of Hoffman," at the Hamilton Theatre.

ALBEE GETS DEGREE

The honorary degree of Master of Arts was last week conferred on E. F. Albee, president of the B. F. Keith Circuit, at the commencement exercises of the St. Stephen's College, Annadale-on-Hudson, "in recognition of twenty-five years of remarkable service in regenerating and improving artistically and ethically a great enterprise for the amusement of the American people."

The conferring of honorary degree on Albee marks the first time that a theatrical manager, as such, has been so honored.

LONG BEACH HOUSE NAMED

It has been decided that the new Keith house in Long Beach, originally called the Castle Theatre, which was announced to be known as the Casino Theatre, will retain its original name, and will be known as "B. S. Moss' Castle Theatre," with an added sign to the effect, "Presenting B. F. Keith Vaudeville." The house opens on June 21. Charles McDonald, manager of Moss' Broadway Theatre, is in charge of the house and will remain there until a permanent manager has been appointed.

ACROBAT BADLY INJURED

READING, Pa., June 16.—A sad accident occurred at the Luken gymnasium when Frank Belmone, a native of Birdsboro, Pa., a short distance from here, fell during the practice of an act with which he was associated. X-rays disclosed three fractured vertebræ, which left his body entirely paralyzed.

He was a member of the casting act of Boyer and Boyer, just returned from their Winter season.

N. V. A. POST BENEFIT SUNDAY

The second annual benefit for the National Vaudeville Artists Post, No. 690, of the American Legion, will be held on Sunday, June 24th, at Keith's Colonial theatre. Major J. O. Donovan, of Pat. Casey's office, who is the commander of the post, is staging the show.

PANTAGES OUT OF OAKLAND

SAN FRANCISCO, June 18.—With the closing of the Pan Theatre in Oakland, Pantages' vaudeville will not be seen in that city. This is the first time since the opening of the house, some twelve years ago, that the theatre has been dark. No report as to the future policy of the theatre can be obtained.

WILKES SALT LAKE CLOSES

SALT LAKE CITY, June 18.—The Wilkes Theatre here, playing Bert Levey vaudeville, has closed for the Summer.

MOSLEY WINS TOURNAMENT

The Keith-Orpheum annual golf tournament ended last Thursday, and resulted in a victory over the rest of the entrees by Harry Mosley, by one up. Herman Weber was the winner of the second sixteen and Lee Stewart was awarded the consolation prize having won over the beaten eight of the first sixteen. Ray Meyers came out ahead of the second beaten eight.

The qualifying rounds, played on Tuesday, were won by Harold Kemp, with Harry Mosely as runner-up. The semi-finals were won by Messrs. E. G. Lauder, Jr., Burnet Vincent, Mosley, Casey, Thompson, Quaid, McCaffrey, Reed Albee, Marcus Heiman and J. Henry Walters. Among the forty officials of the two big vaudeville offices who were entered were Reed Albee, M. S. Bentham, Charles Bierbauer, Clark Brown, Pat Casey, Jack Dempsey, C. W. Frazer, Charles Freeman, Harry Fitzgerald, C. W. Gurnet, George Gottlieb, Lew Golder, M. Heiman, Dan Hennessey, Harry Jordan, Frank Jones, Edward Keller, Harold Kemp, E. G. Lauder, Jr., Mark A. Luescher, Bart McHugh, William McCaffrey, Pete Mack, Ray Meyers, Harry Mosley, J. J. Maloney, James McKowan, Jack McNally, Frank O'Brien, James Plunkett, Bill Quaid, Myron Robinson, F. C. Schanberger, Mort Singer, Lee Stewart, L. E. Thompson, Frank Vincent, Walter Vincent, A. J. Van Buren, J. Henry Walters, Herman Weber, Harvey L. Watkins and Pat Woods.

TEXAS GUINAN JUDGMENT

Texas Guinan, movie star, obtained a judgment of $620.91 against Charles Olcott, vaudeville actor, when her action against Olcott for the recovery of money loaned on a promissory note made in 1920, was tried last week before Judge Young in the Third District Municipal Court. Attorney Silverman of House, Grossman & Vorhaus, represented Miss Guinan.

Sometime ago Miss Guinan sued Olcott on the same grounds as the above case and obtained a judgment against the actor in Memphis, Tenn., but was unable under the circumstances to realize anything on it. Olcott is now doing an act on the Keith time with Mary Ann.

THEATRE EMPLOYEES IN ACT

Employees of the B. F. Keith Bushwick theatre, are this week presenting a novelty comedy afterpiece which is the big laughing hit of the bill.

It is called "Fun in a Cradle," with the following cast: T. F. Thomas, main doorman, an old-time Irish comedian, late of Thomas and Watson; Archie McKinley, advertising agent, late of the Corse Payton Co.; George Lawrence, propertyman, late with Venita Gould; Frank Dannenberg, lobbyman; Albert Kuhn, call boy; Roy S. MacDonald, assistant cashier; and Gladys O'Neil, usher.

KEITH LEADS INDUSTRIAL PARADE

The B. F. Keith section in the Industrial Parade of New York City's Silver Jubilee, held last Saturday up Fifth Avenue, was awarded the highest honor given to floats and spectacles of the parade—a "Class A" prize, that of a blue ribbon. The Keith section led the parade, headed by 300 members of the Keith's Boys' Band. Eula Condon led the section, which included a large delegation from the National Vaudeville Artists, the N. V. A. baseball team, a Keith float, "Singer's Midgets" and a long automobile section.

GEORGE LUKES WITH COLLINS

George Lukes, has been added to the Keith Vaudeville Exchange in New York, as assistant to Johnny Collins. Lukes came from Chicago, where he was assistant to Glen C. Burt. Burt is back in Chicago, booking the Keith western houses which were not switched to Collins or Jack Dempsey.

VAUDEVILLE

PALACE

A few bright spots, but in comparison to last week's show bill the show is not nearly so attractive. Eddie Cantor has been switched this week to closing the first half, probably to hold up the show which certainly sags despite any individual drawing card.

Ruth Harvard, Wynfred and Bruce, two girls and a man offered a pleasing aerial act, somewhat out of the ordinary run of such turns.

In the second spot, Combe and Nevins, one at the piano, worked their way into the good graces of the audience with their style of delivery, putting several songs over as duets fast and with a punch. Some of their songs the Harry Carroll hick number not included, might be replaced with something more recent.

"The Sap," is still the comedy skit being done by Al K. Hall & Co., with Walter Pearson, Carrie Cooper and Genevieve Blair. Hall's efforts are funny for the most part, but two bits in particular stand out from the rest of the material, the best being the dance done by Hall and one of the girls toward the close of the offering. Hall of course is supposed to be good, nevertheless the girl is to be commended for her remarkable work.

One of the best known, and funniest colored teams on the circuit, Glen and Jenkins, scored as usual with their "Working for the Railroad," working as porters sweeping the depot. Their colloquial wisecrack and other bits of business get the laughs easily, and their musical and dancing efforts contribute toward a little more variety in the turn.

"The Watch King," Gus Fowler, generally seen at one of the extreme ends of the bill, did wonderfully in an unusual spot, his sleight of hand, palming, and other tricks proving highly entertaining.

The first half was closed by Eddie Cantor in the second week of his Palace engagement, the blackface comedian trotting out gags that make it appear as though he were saving the good ones for the Follies. His stuff is along the same lines as last week, yet he failed to get across half as strong. Two good songs are in the act and Eddie sent them over powerfully. One of them "That's My Baby," a tuneful fox-trot novelty was done with Maurice Abrahams at the piano. Belle Baker, who also happened to be out front, obliged with two or three choruses of the song at Cantor's request and the patrons applauded a hearty approval. The bit was worked in nicely, and the song proved worthy of the efforts of the trio.

One of the finest, if not the finest violin virtuoso on the circuit Duci De Kerekjarto, assisted by Maurice Eisner at the piano repeated his tremendous success of two or three other occasions at this house and gave the audience a real musical treat. True to his art, De Kerekjarto, is a violinist first and showman afterward. Although he might throw the patrons a sop with any of the pleasing operatic or classical favorites, he selects difficult songs at random, each being a revelation in technique and finger exercises.

If anyone should tell you that acts that don't mean a thing to vaudeville patrons don't play the big time houses, tell them that Louise Lovely played this house. Clad in a coral, or pink colored gown that seemed to clash with one's eyesight, being that she is fair, blond and blue eyed, Miss Lovely opened with a monologue that was propaganda in favor of Hollywood, did a scene with some children, two or three clever ones being with the act, and then did a scene just as she would in the studio.

Lillian Shaw did her act in the next to closing spot and scored a hit as usual, gathering laughs from the womenfolk especially.

Ted Lorraine and Jack Minto, with Mlle. Elna Hansen closed the show in a dancing act, an adaptation of "The Moth and the Flame." M. H. S.

VAUDEVILLE REVIEWS

RIVERSIDE

"Riverside Week," with Julius Lenzberg and his Riverside Harmonies as the strong "neighborhood feature" of the bill and Harland Dixon, Marie Callahan and the Sunshine Girls as the legitimate headliner of one of the best balanced light act bills of the season, was Manager Derr's worthy contribution to "Managers Competition Week," which is current in all Keith theatres.

That the Riverside clientele are with Derr to a man—and woman, as well—was demonstrated by the representative turnout of the neighbor's children and their elders at the Monday matinee. There is no denying that plenty of the seats were vacant, but we can remember times when the Monday show played to slimmer audiences.

Pielert and Scofield provided a lively opener showing some good balancing and clever juggling feats.

Mabel Burke, assisted at the piano by Norma Leyland, dueted with her familiar song offering. Miss Burke and her accompanist dueted the chorus of "Swanee River Moon" for an opener, after which Miss Burke soloed "Save All Your Songs For Me." Another duet, "When The Leaves Come Tumbling Down" and a motion picture song revue wound up the act.

Fortunello and Cirillini, acrobats extraordinary and late features of "Greenwich Village Follies," offered an acrobatic novelty that was made refreshingly humorous by some clever pantomime that was a relief from the streotyped line most dumb acts employ for laughs. They effect the costume of Happy Hooligan and his nephew, and although doing a number of stunts that are not entirely new, are made more valuable by the different slant in which they are sent across.

Senator Ford tickled the risibilities of the audience with an incessant flow of comedy remarks interwoven in a monologue and which for the most part was satirical comment on topics of the day.

Julius Lenzberg, the debonair baton wielder of the Riverside, stepped out of the pit and brought his Riverside Harmonists on the stage. Although Julius works with eight men in the pit, the stage outfit had twelve. Julius was awarded a reception that bore the earmarks of an ovation. This demonstration was later justified by a program of likeable selections, exceptionally well played and which included "American Ideal March" and "March of The States," which were composed by Lenzberg. Just to prove that the other numbers were not treated as step-children, he put as much vigor behind his renditions of "A Kiss In The Dark," and "Swingin' Down The Lane."

Zuhn and Dreis scored as nut comedians, offering a diverting nonsensical wrangle, while Ethel Sinclair and Marie Gasper offered a faithful portrait of two young women "walking home from a joy ride." The bristling comedy centered around their adventures while motoring with strangers. They swore never to step into an auto again, yet at the toot of a horn and another invitation, they stepped into a car, only to make a hasty exit as before.

Harland Dixon, Marie Callahan and the sixteen Sunshine Girls held them in for closing spot and those who stayed were amply rewarded with a dance revue that was put over in high class musical comedy style. Dixon handled several songs, stepped all over the place, sometimes going it alone and at other times flanked by the captivating Miss Callahan, while the Sunshine Girls gave excellent accounts of themselves in displaying much beauty, an abundance of dancing talent and giving the ensembles a finish that has been seldom seen in vaudeville. E. J. B.

EIGHTY-FIRST STREET

Six acts on at the 81st Street and all of them good ones each in its own way. A diversified program of entertaining qualities bound to satisfy the audience of this house.

Opening the bill were MacCarton and Morrone a pair of dancers that rank up with anything in show business. The girl seems heavy for work of the kind they do and the man makes special mention of this calling attention, after a difficult neck spin, to the fact that Miss MacCarton weighs 145 pounds. One of the high spots of the act is Miss MacCarton's rendition of "My Man" into which she puts a good deal of feeeling and which earns a fine round of applause. Following this the couple do an Apache that is good but not remarkable in any way. For a finish, however, they stage a whirlwind dance that is really great and wins them a fine hand. This closes the act for a smash.

Laura Ormbee, on second, is assisted by Paul Reese at the piano, the offering being billed as "Moments of Melody," Miss Ormsbee has an exceedingly good voice and plays the violin remarkably well. Most of the songs seem to be specials as this reviewer has not heard most of them before. One of the strong spots of the act was Reese's delivery of a number entitled "Dig a Little Deeper" concerning the life and habits of the Broadway gold-diggers. The act finished strong and earned solid applause.

Crafts and Haley found the going easy and got laughs before they wanted them. Their routine went well with this audience and they were not allowed to leave without giving an encore.

Miss Juliet has changed her act slightly since we last saw her and now starts her performance with a characterization of three different people buying hats. She starts with a young fellow, then a child and then an old civil war veteran and makes all of these characters vivid. When she goes into her impersonation of a certain class of young lady eating in a certain type oi restaurant she portrays a classic. All her dialogue, which is credited to Harry Delf, is great and good for laughs, even without the aid of Miss Juliet's superb acting. For a finish she gave her usual list of imitations and they went over as well as they usually do. Her imitations of Fanny Brice, George Cohan and Belle Baker were gems.

Joseph K. Watson got away to a good start and then kept right after them. Watson has a great monologue, one of the best on the vaudeville stage to-day, and much of his material is absolutely new. But not alone is his stuff new but it is really funny and a good deal of it timely. When he begins to give his outline of history the result is one continuous roar of laughter.

Closing the bill was C. B. Maddock's "50 Miles from Broadway" a musical comedy act with a couple of rube comedians playing the leads and a clever little girl as the ingenue -soubrette. There are two real novelties in the act. One of these is "The Magic Slates" used as a second scene, the juvenile and ingenue talking of the old home town and the character appearing as if drawn with chalk on the gigantic slates. This won good applause. The other novelty was a band composed entirely of bass drums, every member of the cast playing a bass drum of different size. This was used as a finish and went over big. There is some good dancing in the act and some good singing, not to mention some rube comedy that is always good for a laugh. Another departure was a jazz band, the bucolic characters staying in costume and playing their instruments. C. C.

NEW BRIGHTON

Not only have they one of the best shows of the season here this week, but also a show which is probably one of the best laid out ones in any theatre. It's a bill full of comedy from start to finish, and doesn't lag for interest for a second. The feature of the show is billed as "The Carnival of Clowns," which is given at the finish of Olsen and Johnson's act, consisting of the afterpiece bit which they have been doing in all the houses where they have been playing, and which was greatly elaborated on at this theatre. Gordon Dooley and Martha Morton, on before Olsen and Johnson, and Ben Bernie and his orchestra, in addition to others on the bill, appeared in the "Carnival of Clowns," which proved to be just one continuous shriek of laughter after another. The business done is silly, hasn't any sense, when it comes to being analyzed, but it makes them laugh and keeps them laughing, and that's what counts.

Emma Frabell and her brother, the latter really doing the major portion of the work in the act, made a very fast opening turn, with some stunts on the tight-wire, among which were some difficult dance bits done on the wire.

The Diamonds, apparently mother, father, and two sons, were more than pleasing. The entire family are talented, the mother doing some song and dance bits well, scoring with "Mon Homme" as a solo. The "Dad" of the family, who appears to be no more than twenty, judging from looks, also sang and did several dance bits to big results. The two youngsters carried off the family honors, and will make their parents feel twice as proud of them as they probably are now, before many years have passed. These two lads have everything, from good looks to excellent ability, in both dancing and singing lines, and top it off with good showmanship. This last, one of the boys showed in a dance when he tripped, and then waited calmly for a break step into which he jumped without causing any confusion whatever.

McKay and Ardine are old favorites here and found the going easy. McKay got his usual laughs, and the acrobatic dancing of Ardine, in addition to toework, put over the punch.

Sybil Vane, with Leon Domque at the piano, has changed her routine to more of a popular repertoire since we last saw her. She now uses "A Kiss in the Dark" and "Morning Will Come" in the first half, to big results, singing both excellently, and following Domque's solo, rendered an operatic medley which included bits from "Madame Butterfly," "The Firefly" and "Il Traviata." With her sweet personality added to her exceptional voice, she couldn't miss.

Ben Bernie and his Band closed the first half, holding them in for several encores. The second cornetist is new to the band since we saw it last, and "Toots" is still there with the first cornet. He's "there" with that instrument in every way possible. The other boys are all fine musicians, and are given plenty of individual opportunities to display themselves by Bernie.

Dooley and Morton opened the second half and started the laugh carnival. Gordon's falls and the work of Martha kept the audience in very good humor and set them perfectly for the nonsense offered by Olsen and Johnson, who have created a great following all through New York during the past few months with their clowning. The colored boys are hounds when it comes to dancing. The "Carnival of Clowns" preceded the Three Longfields, who closed the show with an equilibristic routine of merit. The show ran late but was worth waiting for. G. J. H.

VAUDEVILLE

BROADWAY

Again this week the bill at the Broadway consisted of but six acts, the principal feature being the remarkable exhibition of Princess Wah-Letka. The rest of the bill was of good quality also, the opening act coming in for a good share of applause and the rest of the acts holding their own nicely.

The opening act, Badali, Natali and Co., have an exceptional offering for an early spot. Miss Natali is nicely built and winsome looking and above this she is a skilled and graceful dancer. Badali presents a great appearance and is a fine dancer of a virile type. There is a tableau opening and adaggio that is effective, following which is a piano solo exceptionally well rendered by the unbilled accompanist. A jazz two dance is performed by the girl and the man follows with a fast Russian dance. They close with a more or less modern dance and a sensational finish. The offering is costumed in perfect dance and well-routined.

Barry and Whitledge were on second. This seems to us too early a spot for Miss Barry's type of work which is more or less intimate and rapid fire and needs an audience that is well warmed up. The act is built around the idea that the young lady has "a little way all her own," which she proceeds to show by going through a routine of special material and putting it over well. Much of the stuff they use is fairly subtle and the house was not in the mood to exert itself, although the act received a rousing hand at the finish.

Following this the Arnaut Brothers held the stage with great success for about fifteen minutes. Their offering is familiar to a good many vaudeville patrons but it never fails to please. The business with the chair is always good for a laugh because of the clever way they put it over, and the acrobatic violin playing draws applause. But the punch of the act is the finish wherein the two of them imitate a pair of love birds. This takes the house by storm and the team were forced to give an encore in which one partner invited the other outside. All the dialogue is carried on by whistling. The partner wants to know what is outside and is informed—Bevo. He turns this down but when told "beer" the two exit.

Princess Wah-Letka gave her usual good exhibition. The young lady read and answered the questions of people in the audience with astounding precision. The act always makes good and if it were possible for the Princess to give encores she could be there all night. It is peculiar to notice the different classes of questions that are asked by different types of audiences. The Broadway bunch, composed mostly of men, is concerned more with business than anything else, while, in the case of females in the audience, the questions usually concern affairs of the heart.

Walsh and Ellis have a good act and one that goes over for a bang. The pair are both good performers and have a lot of cleverly written material. Miss Walsh looks sweet and dances prettily and her partner is a good comedian and has a fair voice. The team work well together and handle their lines as if they were used to them. Several of their gags are great and they put them over well. The act scored heavily.

Closing the bill was Kay, Hamlin and Kay, as fine a casting act as there is in vaudeville. The comedian is clever and gets the laughs all the way and the other two put up a great exhibition, the casting being of a very high order.

Harry Holbrook and Company and Jack Wilson are also on the bill at the Broadway this week but did not appear at the early show. On Tuesday night the pictures of the Pancho Villa-Jimmy Wilde fight will be shown. C. C.

PALACE

(Chicago)

One of the most sensational hits ever scored by an act in the Mid-West, was rung up by Van and Schenck on the opening day of their fourth week's engagement here. This pair were compelled to sing twenty songs, and work for forty-five minutes before they were permitted to leave the stage. They have been registering this record almost daily for the past few weeks, and the singing of so many songs twice daily hasn't seemed to affect their voices at all, for they were in better shape on Sunday afternoon than they were on the day they opened here, if such a thing is possible.

The show for this week is opened by Gross and Santoro who do an acrobatic routine which is away from the ordinary run of hand-balancing acts, and which contains some remarkable work.

The Four Rubini Sisters were moved over to this house from the Majestic, where they played last week. They replaced Eddie Wilbur and Minnie Ridnor, who were programmed to appear. The Rubini girls have framed a musical offering which holds interest and which sells their ability as musicians to big results through fine showmanship.

George Yeoman and Lizzie provided one of the funniest interludes seen in so early a position at this house for some time. The talk is very clever and excellently delivered by Yeoman.

Toto offers a lot of material new to Chicago since his last appearance here and registered a big hit with the novelty bits and the marvelous contortion work. His manikins are a big hit in themselves.

Hal Skel[illegible] appeared in "The Mutual Man" as[illegible] by Ina Williams and won enthusiatic [illegible]plause from the audience, the amount of which he decreased by bawling ont the stage crew for not lowering the curtain at the proper moment.

Mitty and Tillio present one of the finest dance offerings ever seen. Willard F. Doree supports them, and with him they offered a fine Apache number which contained a very effective dramatic touch.

Van and Schenck followed, and "Sheik," a posing horse, who worked without any trainer in view of the audience, made an excellent closer. The animal seems to possess human intelligence and went through his routine in showmanlike manner.

BIG GIFT TO ORCHESTRA

CHICAGO, June 16.—The Chicago Symphony Orchestra received a gift of approximately $1,000,000 made in the will of Clyde M. Carr, millionaire steel manufacturer, music lover and civic leader, who died in his home at Lake Shore Drive on June 5. By the same will Frederick A. Stock, director of the Chicago Symphony Orchestra is bequeathed $5,000. Frederick J. Wessels $1,500 and Henry E. Voegeli $1,000, " as a slight token," so the will states, "of my appreciation of their faithfulness and loyalty to the Orchestral Association of Chicago, and of their services to music in Chicago."

ARTHUR WHITE RECOVERED

Arthur S. White, of J. J. Maloney's office, of the Keith circuit, has recovered from his illness of more than six months' duration, and is now walking around. He will go to the mountains to regain his health during the summer, and will return to the office in September.

DOROTHY DOYLE IN NEW ACT

Dorothy Doyle & Company opened this week on the independent time, doing a singing, dancing and musical act. Miss Doyle formerly did a single on the Keith Circuit and is now assisted by another girl and man.

STATE-LAKE

(Chicago)

Late trains held up four acts due at this theatre this week, Bob Murphy and Raymond Fagan's Symphonic Dance Orchestra, who were billed to appear, being replaced by George Yeoman and "Lizzie," from the Palace, and the other act being filled in for by Greene and Burnette, who are playing the Majestic this week.

The bill is topped by Eddie Foy and the Younger Foys, with Frank Van Hoven and Fagan's Symphonic Dance Band being features.

Paul Kirkland and Company opened the show with some clever ladder balancing by Kirkland which gave the bill a good start.

Frank and Teddy Sabini were on second and in this position scored. Sabini did one piece of business used here before by Tom Patricola, which got a big laugh.

The tight-wire offering presented by Don Valerio, assisted by Theresa and Estelle, furnished plenty of thrills. The act moves with such speed that it is over before the audience is aware of it. They drew plenty of applause.

Laura Pierpont has a good vehicle in "Women Who Pass in the Night." She does various types of characters to very good results, all of them being splendidly done. The two men who assist her are more than capable.

George Yeoman is doing a straight monologue using "Lizzie," a supposed stenographer for a background, who never appears in person, but who furnished Yeoman opportunities to put over a lot of his comedy quips. The talk is bright, and up-to-date.

Eddie Foy and the Younger Foys are playing a return engagements at this house, and were a riot with their 1923 revue. Frank Van Hoven, and Jean Middleton were not on at this performance.

R. E. R.

COLOR FILM FOR KEITH HOUSES

An added feature to all shows in the Keith, Moss and Proctor houses next week, will be a color motion picture of the fashion show held recently at the Westchester Biltmore Country Club. The film is the first fashion show to be screened in natural colors. It will be shown in all the big-time houses as well as the split week theatres.

LOCALS AT KEITH'S, PORTLAND

PORTLAND, Me., June 18.—The headline attraction at Keith's theatre here for next week will be a local organization known as the Emerson-Mason Dancers. Seventy-five members of this organization will appear in a large spectacle of dancing called "The Four Seasons."

PISANO'S COMPLAINT SETTLED

The complaint of General Pisano made to the N. V. A. and V. M. P. A. complaint bureaus, against Edwards and Edwards, alleging infringement on the "Match Lighting" bit, has been settled. The bit was ruled the property of Pisano, and Edwards and Edwards are to eliminate it.

MARINELLI IN EUROPE

H. B. Marinelli, head of the Marinelli agency, sailed last Saturday on the S.S. *Rotterdam* for a two months' European trip. During his sojourn abroad, Marinelli will endeavor to obtain new vaudeville material in Belgium, Germany, England and France.

DOROTHY RUSSELL IN ACT

Dorothy Russell, daughter of the late Lillian Russell, has entered vaudeville in an act written by Paul Gerard Smith. She will open at the Riverside theatre next Monday, June 25th.

SEASON'S SAVINGS LOST

Mrs. Harry White, mother of Marjorie and Thelma White, actresses who had just completed a season with Fred Stone in "Tip Top" and who were pinch hitting for Walsh and Ellis at Keith's Riverside theatre last week, is mourning the loss of $2,400, which she lost from her stocking on Saturday while en route to the theatre.

The money is said to have represented the savings of her talented daughters. Instead of depositing the money in a bank, she had carried it to purchase a new set of costumes for the girls. Then again, her womanly confidence in the "stocking bank" led her to pin the money to her stocking instead. Mrs. White was quite upset over the loss, but her daughters took a more optimistic view of it, comforting their mother by saying they could earn more.

Nevertheless the mother has not entirely abandoned hope of recovering the money and has advertised the loss, offering a substantial reward if the finder will return it to her at her residence, No. 5000 Broadway.

NEW NAME FOR MORRISSEY REVUE

Will Morrissey has ever been a fickle lad when it came to show titles. In less than a week he has changed the title of his new summer song show from "Errors of 1923" to "Newcomers of 1923." The new title was undoubtedly actuated by the fact that the cast will include a number of unknowns so far as the Broadway musical comedy stage is concerned.

Among the better known players thus far announced are Morrissey, himself, Jean Granese and Ernest Hare. The book and lyrics of the piece have been done by Alex Gerber and Charles Russoff.

Rehearsals are now in progress at the Morosco Theatre, where Will is looking over talent with a view to enlarging the cast as the piece goes along.

THE GORDONS RE-UNITED

Bert and Harry Gordon have re-united in their vaudeville act, formerly known as "The Impressario" after a separation of five years. Bert Gordon has been doing the act with Gene Ford under the name of "A Recital Classique" during that time. Miss Ford has now combined with Emma O'Neill, formerly of Shattuck and O'Neill. Truly Shattuck has been playing in motion pictures for the past two years. Bert and Harry Gordon are breaking in their act at the Jefferson during this half of the week.

NEW REVUE FOR MONTE CARLO

The Monte Carlo supper club which reopened under new management on Monday, will have a formal opening on Wednesday evening of this week with a new revue entitled "The House that Love Built", conceived by Ted Riley. Frank Gillen and Ted Riley wrote the book, lyrics, and music for the new revue which is one of the most elaborate seen on Broadway, in some time.

STEPPE & O'NEIL WITH LOEW

Steppe & O'Neil, who closed recently on the Orpheum Circuit and who have been reported to have split, opened on Monday at The Boulevard, for a tour of the Loew houses under the direction of Bert Jonas. The team will remain together for the summer at least, until Harry Steppe opens next season with Cain & Davenport's "Dancing Around."

NEW HARTLEY ACT

Jack Hartley and Adele Hartley will shortly be seen in a new comedy act in one entitled "Lost—A Horse." Jack Hartley last season worked with Rena Arnold and Adele Hartley has been working in productions hitherto. The act will break in out-of-town and come into New York soon.

VAUDEVILLE

FRANKLIN
(Last Half)

Business continues to be big here, regardless of warm weather or any other conditions. The big draw for the last half was "The Wager", with Bert and Betty Wheeler, Willie and Joe Mandel, and Dotson, and it drew business despite the fact that all these acts are repeats for this season.

The "try-outs" were ordinary for the most part. They were started by Allen and Gardner, two young chaps who apparently have never heard of the "Complaint Bureau" of the National Vaudeville Artists' club, for they are doing bits and lines from almost every comedy act in vaudeville.

Edmund Mulcahy, who formerly did a two act known as Gillen and Mulcahy, offered a song single, which is good enough for the better small time houses right now. He scored heavily.

Scott, Allen and Lee, three chaps in blackface, might have gone well, and for that matter have a fairly good act. It was impossible to judge, owing to the continuous laughter of the audience, at the absent-mindedness of one of the trio, who evidently dressed in a hurry and didn't adjust his clothing properly before coming on the stage.

Charles Gerard and Miss Lillian, stopped the show. Gerard is a one-armed chap who scored with his piano playing and also sang several numbers. Miss Lillian sang one number from a box.

Winifred and Brown offered a good small time comedy act, doing the characters of a blackface sailor and a Chink.

The regular bill was started by Herman and Shirley, who were a riot, with the marvelous contortion work done in dance rhythm by Hermann.

Dotson was his usual big hit with his dance work and comedy. He was followed by Owen McGiveney, who went through his "Bill Sykes" vehicle to the keen enjoyment and amazement of all at his lightning changes and faithful characterizations.

Bert and Betty Wheeler followed. If there's a funnier comedian, in vaudeville, legitimate or motion pictures, than Bert Wheeler, or a more effective delineator of facial pantomime, we have yet to see him. To us, Bert Wheeler is Chaplin, Buster Keaton, Harold Lloyd, and anyone else you might think of, rolled into one person. Some picture producer is missing a sure bet.

Willie and Joe Mandel were also a comedy riot. Following their act, "The Wager" was offered.

G. J. H.

HAMILTON
(Last Half)

The bill was only fair for the last half of the week, but the attendance was very good, as far as matinee business goes here. Princess Wah-letka was the attraction for both halves of the week, being heavily exploited throughout the neighborhood and in front of the theatre.

Opening the show were the Dancing MacDonalds, who bill themselves "The Man-o-war of Dance Acts". The two do a routine of ballroom dancing, including some fairly good work. The girl is pretty, but spoils her appearance by wearing black shoes and stockings in conjunction with a light-colored costume. Either a black costume, or shoes and stockings to match the frock, would make her look much better.

Harry Holbrook, "The Singing Marine", assisted by another chap in the uniform of the Marine Corps, at the piano, did nicely with a routine of songs. Holbrook is a fine looking chap, who would serve excellently as a model for a recruiting poster. He has a pleasing baritone voice and uses it well.

Lahr and Mercedes gave only a fair account of themselves with their comedy. Lahr does a funny character, that of a "Nance" cap with a Dutch dialect, and should get better material to fit his abilities. The funniest thing he does in this act is the singing bit. Mercedes is a very attractive woman and is a good foil for him.

The Arnaut Brothers make their work as musical clowns as entertaining and enjoyable as ever, the "Love-Birds" bit at the finish being sure fire. They do the same old stunts with new melodies.

Holmes and La Vere were the comedy hit of the bill, the work of both going over very well. Miss La Vere's singing and dancing were very effective, and Holmes kept the laughs coming every minute they were on.

Princess Wah-letka and her assistant, could have kept working for hours and never tired the audience for everyone present seemed to have questions to ask her. She inspires implicit faith in her replies with her excellent showmanship.

G. J. H.

STATE
(Last Half)

Dance Varieties, two girls and a man, offered an unusual routine, and gave the vaudeville end of the show a fast start. The trio is versatile and accomplished many novelties, including a sort of steeplechase dance race.

In the second spot Jim and Betty Page mixed their singing and comedy in pleasing proportions, the man being hefty and easy to laugh at. As singles, or as a duo, they can put songs over with a punch.

The Quixie Four, well-known quartet, moved along smoothly with their numerous songs, sung faultlessly and in breezy style. Individually and collectively the singers have the knack of singing without apparent effort and harmonized unusually well. The banjo trio toward the close of the act gave it a little variety and went great. However, a good comedy song in the early part of the act would do no harm.

Dixie Norton and Coral Melnotte are doing the same Washington Square act they have been doing for some seasons on other circuits as well as this one. Both seem to have improved in their work if anything, and do the song and dance bits in an interesting style. The male impersonations of the girl are very clever and she dances equally well. The changes in costume, showing the different periods of dress and bits of romance are made quickly and follow out an effective little story.

In the next to closing spot Neil McKinley gathered many laughs clowning around in the orchestra seats and putting songs over with the aid of his usual plant. All of his stuff took easily and his comedy found a ready market.

The Lamys closed the show in a casting exhibition, done by four men, assisted by a girl, who plays a harp in the background. The early part of the act was filled in with some acrobatics and hand balancing stunts, proving the boys versatile at their stuff. One of the four did some comedy between tricks, which got over nicely, and the trio in the rigging made the patrons gasp with their return stunts.

M. H. S.

PROCTOR'S 23RD STREET
(Last Half)

Six acts of vaudeville and the motion picture drama, "Masters of Men" provide a fair bill for this medium house.

Stanley Gallini and Company are the openers offering a series of shadowgraphs in colors.

Coakley and Subers, blackface comics, follow on with songs and comedy chatter that is fairly amusing, yet manages to please. In the opening one of the boys does a "wench". Later his partner dons the abbreviated costume of a flapper and both manage to pack quite a few laughs into their ensuing dialogue. A duet, "Tomorrow" and a snappy dance takes them off.

Florence Brady, the captivating little songstress, wowed them as usual with her delightful songs and unique delivery. While her list included at least a half dozen more or less familiar numbers, her best ones, from an applause standpoint, at least, were "Oh Gee, Oh Gosh, I'm In Love" and "Oh How He Lied".

Hal Johnson and Company offered a comedy skit called "Mr. Chaperon." The piece has been ostensibly assembled as a vehicle for Johnson, who is a female impersonator. It is the familiar yarn about a father objecting to the attentions of her young man and deciding to tighten the leash by employing a chaperon. Johnson finds a costume that has been hired for the amateur theatricals, dons it and even fools the girl. Finally the pseudo chaperon vamps the father, extracts a check from him and makes him consent to their marriage. Johnson does well in his impersonation. The skit has touches of humor but is given to too much horse-play.

Bobby Randall did fairly well in next to closing spot with comedy chatter of nut variety and several songs.

La Sova, Gilmore and Company closed the show with an attractive mixture of songs and dances.

E. J. B.

STOCK IN KEITH FALL RIVER HOUSE

Leonard Wood and his stock company, who formerly played in White Plains, opened a summer season at the Empire Theatre, Fall River, last week. The Empire closes its season of Keith vaudeville on Saturday, June 9. The opening stock program was "Getting Gertie's Garter" and is followed by "Lawful Larceny" this week. J. J. DeWalde, who managed the Empire for the Keith circuit, returned to New York last week and is now in the Keith office where he will be assigned to another house.

PROCTOR'S FIFTH AVE.
(Last Half)

A seven-act bill, which included at least three acts of big time calibre, ushered in the last half here on Thursday. The stellar triumvirate included Williams and Wolfus, Crane Wilbur and company and Aileen Stanley, "the phonograph girl."

Bronsen and Edwards, tramp comics and travesty acrobats, opened the show with some delicious clowning and wound up with a line of "fake" acrobatics that was reminiscent of the Collins and Hart act.

Reilly and Walters, two neat appearing chaps, deuced with some clever stepping. The boys showed everything possible in a dancing way. Their repertoire favored soft shoe stuff, but by way of contrast they offered an exceptionally well executed waltz clog into which they injected several original steps.

Howard and Lind, singing comediennes, offered a pleasurable routine of songs. Their list included "Bells of St. Mary" and a bridal number, "Wedding Bells, Will You Ever Ring for Me?" The latter number gave the girls some great openings for comedy, and, needless to say, they made most of them.

Crane Wilbur and company offered a playlet of sentiment called "McNamara, Bad Man," which from one angle attempted to demonstrate that there is a good side to the worst of us. McNamara is wanted by the Royal Mounted Police for murder. He strays into the cabin of a little French girl. She signals her sweetheart, Sergeant McKenzie, and manoeuvres to detain "the bad man" until the latter arrives. When McNamara finds that he is trapped he resigns himself to his fate. He subsequently volunteers that the man he had killed had betrayed his sister. This gives his status a new complexion through the eyes of the girl, who has grown to love him. When the Royal Mounted arrive, she conceals him and holds him in her arms at the finish.

Wilbur gives a creditable interpretation of McNamara and is capably supported by Suzanne Caubet, as the French girl, and several others. The playlet merited the worthy reception it received at the hands of the audience here.

Aileen Stanley was another hit of the bill, scoring as usual by her unique delivery of her songs. Miss Stanley looked charming, sang well and had the audience roped and hog-tied from the very start. Her best numbers were "Down by the River With Emaline," "Scandanavia" and "Don't Think You'll Be Missed If You Go Away."

Williams and Wolfus sounded the first genuine comedy note of the bill with their merry potpouri of delicious foolishnes, which they have seen fit to caption "From Soup to Nuts." The act incorporates everything under the sun that makes for genuine laughter and propels its delineators as travestyers of first rank.

"Melody and Steps," a combination of instrumental numbers and dancing offered by a boy and girl, contained innumerable entertaining qualities and provided an adequate closer to a bill that was above the average for this house.

E. J. B.

NEW POLICY AT 5TH AVE.

A new policy has gone into effect at Proctor's Fifth Avenue Theatre, whereby the house opens at noon instead of one o'clock. Extra motion pictures are added to the program to fill in the extra time, while the three-a-day policy continues as far as the vaudeville is concerned.

In order to stimulate business at the early matinee and supper show, a scale of prices ranging from ten to twenty-five cents prevails from twelve to one and from four fifteen to five fifteen. This means that those entering the theatre at either hour may remain for the show. These prices are actually half of those charged for the regular performances.

MONTREAL PRINCESS CLOSES

MONTREAL, June 18.—The doors of the Princess Theatre here closed on Saturday of last week and will not reopen until the second week in August. In the meantime the Imperial is the only house playing Keith vaudeville in Montreal.

MALONEY ON VACATION

J. J. Maloney, general manager of the Keith Greater New York theatres, is now vacationing at Sunset Park, New York. Reed Albee is occupying his desk until his return.

REGENT
(Last Half)

Something was lacking in the bill at the Regent last week but for the life of us we can't tell what. There were six good acts, acts that should get lots of applause, but on Thursday afternoon they had to force their bows almost without exception.

Opening the show was Laura and Harry Ziegler presenting a fine exhibition of balancing, using several specially constructed devices. The act went well.

Lenore Kern, giving "Samples of Varieties" has a novel act. Using placards to show what she is doing she goes through a routine comprising the "French Apache Girl" "Sicilian Girl," "Violinist" and "Prima Donna". She sings nicely when she wishes to and puts her stuff over at all times.

Hawthorne and Cooke pleased all the way but got their big laughs with the "make me serious" business at the finish. They have a good deal of material that is familiar but they put it over well.

Zeck and Randolph in "Grooming the Groom" had very little trouble in keeping the audience wishing for more. They started a little slowly but warmed up as they went along and put a good finish to the act with their singing.

Crafts and Haley are doing their same act but seem to be taking it a little too easy as the going was tough for them. But after a while they loosened up and the act finished strong.

Pepita Granados, Spanish dancer, has been surrounded with a cast of three other girls, some tasteful costumes and some effective, if inexpensive, scenery. The girls dance gracefully and the violinist plays well. The act went over finely.

C. C.

NO VAUDEVILLE FOR BRAVES FIELD

The Loew circuit has decided not to present any vaudeville at Boston Braves' Field, in Boston, when that park will open under its direction on June 25th. Instead, the policy is to consist of motion pictures, dancing, fireworks and an orchestra. Fifty cents will be charged for admission, the park accommodating 55,000 people. The dance floor, in the park, will allow 10,000 couples to dance comfortably at the same time.

The big attraction for the park, which is being heavily exploited, is Alexander Hyde and his orchestra, being the Paul Whiteman "Romance of Rhythm" unit. Hyde and his orchestra have been booked into the field for a run of twelve weeks at a record breaking salary for the Loew circuit.

GUS WILLIAMS EFFECTS SOLD

The sale of the effects of the late Gus Williams, famous Dutch comedian of vaudeville, took place last week at 74 Waring Place, Yonkers, a total of $1,000 being realized from the buying of an almost disinterested crowd, who assembled for the sale.

The things Williams was most fond of did not seem to interest those present, and autographed pictures of once famous stars of vaudeville and other actors, autographed programs of many years ago and unpublished songs, plays and jokes did not bring much money.

Mrs. Williams, now sixty years old, intends to sell her home on Waring Place and will rent a few rooms in Yonkers.

KEITH'S 86TH ST. READY IN JAN.

The new Keith house which is to be erected at East Eighty-sixth street and Lexington Avenue, will be in readiness for the early part of 1924. The house is to have a seating capacity of 3,500 and will play a big time policy, giving two shows a day. The only vaudeville house in that section of New York City right now, is Loew's Orpheum, which is situated about a half a block from where the new Keith house is to be. Loew's Orpheum plays the regular Loew policy of five acts and feature pictures, split week program. Loew also has a motion picture theatre, "The 86th Street," directly opposite the Orpheum.

VAUDEVILLE

"AS YE SOW"

Theatre—*Franklin.*
Style—*Dramatic playlet.*
Time—*Twenty-eight minutes.*
Setting—*One to full stage (six scenes).*

The program announces that "As Ye Sow" is "with Margot Kelly and a competent cast." It also states that Geoffrey C. Stein staged the playlet. Just how true the claim of "a competent cast" is, we won't argue. The cast may be "competent"—but it's a cinch they certainly are not "excellent."

One big mistake was made by the producer of this act, and that was bringing it into New York to be seen before it was ready. That is, unless he thought it was ready, but it certainly didn't seem so to us. The scenes are rough, there are many spots in it that need going over, and it needs at least two or three weeks out of town to be smoothed out.

As for the playlet itself, it will do nicely after it is set. There isn't anything marvelous about it, but it's of the type that can't miss with the average family audience. It preaches a moral, but reserves that moral for the finish.

The opening scene shows two men making an appointment to meet each other at 2 a. m. the following morning. The next four scenes, until the last one, have apparently nothing to do with the first, until in the last scene it develops that the intervening parts were those of a play written by one of the men, and the other was a producer. The play concerns a woman who double-crosses her husband, then his dearest friend after having married him, and even tries to get the friend to kill her first husband.

The playwright is told by the producer that the play wouldn't do, 'cause he didn't believe that such a woman existed. The author claims that such women can exist, and proves it by showing him the scrubwoman in the hotel, saying that the play is the story of her life. Solemnly he says, as the curtain comes down, "As ye sow, so shall ye reap."

There are more than possibilities. The cast needs some changing as well as the playlet itself needing improvement. But after it is worked for a few weeks, and the cast improved, it will go any place. G. J. H.

SHARON J. STEPHENS & CO.

Theatre—*Proctor's 23rd Street.*
Style—*Comedy skit.*
Time—*Fifteen minutes.*
Setting—*Full.*

Although having a familiar farce formula for a foundation this skit, "They Never Change," not only proves an admirable vehicle for the fun-making proclivities of the featured member but manages to unfold an amusing plot that makes for genuine entertainment.

It is the old slant of the henpecked husband, who is the victim of a domineering wife. The wife's yearning for New York has influenced his leaving a small town, where they were fairly comfortable, coming to New York and losing everything they had in bad speculations. Owing to their reduced circumstances the wife makes him do the housework while she is carrying on with an affinity.

But the presence of another "hungry heart" in the person of a young actress, who has rented a room from the couple, causes the worm to turn. The wife surprises them in an embrace, and after being convinced that her domineering tactics are not the proper line of attack, melts into the sweet woman she evidently had been when she snared him into matrimony and promises to let him wear "the pants" from then on. Stephens manages to crowd a good deal of comedy into his role and is capably supported by two women. The act is a capital feature for the medium houses E. J. B.

NEW ACTS AND REAPPEARANCES

EAST SIDE—WEST SIDE

Theatre—*Jefferson.*
Style—*Sketch.*
Time—*Twenty minutes.*
Setting—*In two and one-half.*

The billing in the lobby announces that two people produced the act under the direction of two others. The four of them managed to put on one of the most stupid acts we've seen in many months. Far behind the times is the style of offering, and allowing for improvement in the work of the cast, the act would still be impossible. No reason for the act as far as we can see excepting perhaps for the purpose of providing someone with a vehicle, so that they might take a fling at vaudeville.

In the act are two girls and a man and the set is a garret-like room in a tenement. The place is furnished with a few essentials such as a bed, chairs, etc., and on the wall is part of a one-sheet poster of Rodolph Valentino. A moment after the curtain rises the girl playing the lead hands a bowl of something to a neighbor who stuck his head in the door very much like a dog and the girl said, "Here, Tony." A little later another girl entered the room and from the conversation we gathered that she had a sick sister who was worse. This girl talked and acted her part in much more natural manner than the girl doing the lead.

The first girl continued at her typewriter and told of the man who let her copy his stuff for him, paying her very well when he might get a regular stenographer to do it. The talk did not get the act anywhere and drifted to a girl who formerly worked with them in Hearn's and who now rides around in a Rolls-Royce with several thousands of dollars' worth of jewels and furs on her back. This girl with the sweet papa in back of her wanted to borrow five dollars from the typist, being that she had spent her weekly allowance of a hundred or so. The subsequent talk was for the purpose of impressing on the audience what good girls they were and the oldest of the two wondered if she weren't foolish to be so good. Far from being convincing in her work it all fell flat, for she looked healthy enough to go out and earn her living.

Finally the man who gave her the typing to do arrived and he did the usual part of the gentleman of the world interested in his diamond in the rough girl friend. After listening to her talk about improving with the aid of a book on etiquette he offers to give her anything she wants in the whole world merely as a friend, but her philosophy of life is that there is a catch in all such things, etc.

After she charges him $20 for copying a few pages of stuff he leaves and the other girl coming in finds his wallet on the table. She wants to take twenty, but the other won't let her. But the younger girl insisted that her sister was very sick and her friend said, "Here, do the thing right and take five hundred." All this with an air of one who already found herself sacrificed because of the money that would be found missing, etc. The owner comes back and doesn't mind the missing money and all his talk before was merely to test the girl's character. Finally, to the tune of "The Sidewalks of New York," the man asked the girl to marry him.

Two or three lines in the act would be productive of laughs if they were given a chance and put over well. The rest are poor and handled by the cast in less creditable manner than it is done in fourth rate stock companies. It may have been intended as a little slice of life, but there is too much amateur about it. M. H. S.

FREY AND JORDAN

Theatre—*Proctor's 58th Street.*
Style—*Songs and talk.*
Time—*Fifteen minutes.*
Setting—*In one and two.*

This is a mixed team who call their act "The Interruption." Frey comes on and angles for laughs with some weak material. The drop lifts and discloses the woman in lingerie. She is supposed to be another act on the bill. More comedy is attempted. She later comes on in street dress and finishes the act with Frey.

When it comes to reviving ancient gags and "stock" situations, Frey wins the steam-heated cuff buttons. Whatever chances he may have as a comic is sadly handicapped for the want of material. The girl is fairly attractive and does what little she has to do with a snap that is a refreshing contrast to the venerable gags Frey attempts to perpetrate upon the audience. A duet number, "We Must Have a Song to Remember," was given for a closer. Neither have any semblance of a singing voice, yet if some snappy material had preceded the song, we could have overlooked that. E. J. B.

HARVEY AND STONE

Theatre—*Proctor's 58th Street.*
Style—*Songs, talk and dancing.*
Time—*Fifteen minutes.*
Setting—*Piano, in one.*

A clever mixed team contributes an engaging mixture of songs, clowning and dancing, which is sold with a refreshing note that makes it all the more likable.

At the opening the boy accompanies the girl for a comedy number, "They All Do It," which, lyrically, is a slap at the inconsistency of man, which, of course, was sure fire with the female section of the house. Both joined forces in a duet, "No One But You," managing to incorporate much clowning that put this number over for a good hand. Then, while the girl was making a change, the boy worked with the men in the pit for a comedy "nance" number that kept them in roars, joining his partner for a screamingly funny travesty on Spanish dancing that more than hit the mark.

Both of these young folks are clever in their way. The boy has great personality and the girl a great sense of comedy values. Their act can more than hold its own in the medium houses. E. J. B.

THE GRIFFIN TWINS

Theatre—*City.*
Style—*Dancing.*
Time—*Fourteen minutes.*
Setting—*Full stage (special).*

The Griffin Twins, apparently little girls about eight or ten years old, have an exceptionally good dance offering of a type and style different from the ordinary run of dance acts. Practically all the numbers are interpretive, with the exception of the opening dance, in which both are attired in Fauntleroy costumes and do some very good Russian and eccentric dancing. An oriental dance follows and a gladiator number completes the routine. For an encore they do a dance announced as "The Mermaid's Dream," in which both appear in bathing suits, wearing high hats and carrying canes.

The dances have been very effectively routined, and both the kiddies (if they are children) do them excellently. They'll serve very nicely as a feature for the better small time houses. G. J. H.

MACK & MARION

Theatre—*Jefferson.*
Style—*Comedy.*
Time—*Fifteen minutes.*
Setting—*In one.*

Regulation straight man and comic stuff, the latter working on the style of Jack Pearl with his Dutch accents and gargling his "r's." Most of the material is fairly good, but in a few spots it falls down especially when an old gag is worked up. As they are capable of going over strong with the right material, this ought to be remedied easily enough. The voice of the straight man and a burlesque dance at the finish gives the offering a little more variety.

The early part of the act is taken up with funny talk, the comic also making his hat wiggle on his head, and taking the usual slaps and pushes. After the straight man's ballad the comic obliged with an eccentric dance, taking a few tumbles as well. In the talk that followed the material was not as new as the earlier stuff and by way of a song an impersonation of Rodolph Valentino and his wife was announced. The comic did most of the burlesque, wearing a red table cloth for a robe and taking several falls in the travesty that followed. M. H. S.

HOWARD AND NORWOOD

Theatre—*City.*
Style—*Comedy.*
Time—*Fourteen minutes.*
Setting—*In one.*

If anyone were willing to give Willie Howard, of Willie and Eugene Howard, credit for an O. Henry imagination he'd say that Willie Howard decided to do a Caliph stunt and play the small time incognito, for the man of Howard and Norwood is the nearest thing to Willie Howard in everything he does than anyone we've ever seen, except perhaps, Willie himself. Physically, facially, vocally, and the very style of delivery, everything about this chap suggests Willie Howard. The name suggests the possibility of relationship.

He is working with an attractive woman, who makes a very good straight, and the two do a routine of talk, the man doing Hebrew comedy which is very funny. The lines are bright and original and don't drag for a moment for want of laughs. They'll be able to hold the spot on any bill and make good. G. J. H.

ALEXANDER SISTERS & CO.

Theatre—*City.*
Style—*Dancing.*
Time—*Sixteen minutes.*
Setting—*Full stage (special).*

The Alexander Sisters, assisted by a pianist who alternates between their numbers with song introductions to each dance done, and who also does a piano solo, have framed an attractive offering which pleased very much here and should have little difficulty in repeating in other houses. The girls are pretty and also shapely, and top off their appearances with good ability in dancing. For, as they admit themselves in their opening number, they cannot sing and will stick to dancing. Therefore we suggest that even the opening number be cut shorter by one chorus, for that's one too many.

Following the opening song and dance bit, the girls do a number in Russian costumes, incorporating some very good steps and bits. Perhaps the best number in the act is the Apache, which is also one of the best of that type which we've seen in a long time. The closing jazz number is weak as far as dancing goes, but strong on appearance. The Apache seems much more effective to us. G. J. H.

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PENALIZING ACT "LIFTERS"

It is commendable to learn that the largest booking office in America is training its guns against "brain thievery," which has long since been a menace to show business in general and to the vaudeville profession in particular.

Time and again medicore acts have depended upon pilfered gags to get them by with their audiences.

Progressive performers who had been in the habit of having special, original material prepared for them, had more than often found dozens of small timers, either using their gags outright or giving them a twist that would not jeopardize their mirth-provoking qualities. Consequently this type of entertainer threw up his hands. He decided that there was little use of paying out his good money for material, which would later be lifted by these "brain bootleggers."

Consequently the monologist has had practically the same gags that sent him across for a hit decades ago. And the vaudeville patron has been penalized for the thievery of those who would stoop low enough to crib a fellow artist's material.

There was absolutely no redress against this sort of practice until the National Vaudeville Artists Association installed a complaint bureau, where members could complain if another member was infringing on any part of his act. Much good has been done by this department and many an argument was amicably adjusted, by the "cribber" being ordered to drop the complainant's material from his act. But as far reaching as it was, it was not sufficiently organized to reach throughout the country.

Last week the booking offices sent out word to their "scouts" that hereafter they must file an additional report wherever they find duplication of material and that they will take up the matter personally.

Aside from its protective measures, the new policy will probably encourage many to resort to special material, which will not hurt the feelings of the vaudeville patron, who has long since been surfeited with gags that should have been pensioned years ago. Perhaps the time is not far off when the word "different" as regards material, will really exist.

TO GIVE BETTER SHOWS

JUNE 13, 1923.

Editor, THE CLIPPER.

Dear Sir:

The article that appeared in THE CLIPPER to the effect that the producers of the Columbia Circuit had formed an association was correct in most particulars, with a few exceptions.

The article stated that I made a speech at the meeting that if the sliding scale was abolished I would not produce shows on an elaborate scale next season. This is entirely incorrect. The exact wording was that "I could not."

The other portion, which is incorrect, is that the producers notified the Columbia Circuit that they would not play Milwaukee and Minneapolis at the same theatres as last season, under any conditions. The producers did not assume this attitude at any time during the meeting.

The intention of the producer is to cooperate with the Columbia Circuit officials in bettering the conditions in burlesque, particularly the shows. There is to be nothing antagonistic in our attitude, for we firmly believe that a strenuous understanding between the producers and the Columbia Circuit will bring better results and obtain the desired results. Especially, in view of the fact that the directors of the Columbia Amusement Company were very fair in their desire to bring about a readjustment of unsatisfactory conditions.

It was proposed to change the terms for next season, but the directors suggested that a committee of the producers meet a committee of the Columbia Circuit and discuss the various angles that might be improved, relative to percentages and the quality of the shows.

The producers of the Columbia Circuit held another meeting yesterday at which time they adopted the name of the Columbia Circuit Producers and which title will be incorporated if the Columbia Circuit doesn't object to the word "Columbia," used in connection with the association.

A new permanent committee, which will consist of Tom Miner, Joe Hurtig, George Dresselhouse and Barney Gerard, was appointed.

It was thoroughly impressed upon the producers that in order to get the favorable terms that most of us would like, it is up to the producers to give the circuit better shows and most of the producers' efforts will be confined along these lines.

BARNEY GERARD.

BIG FILM SUIT WITHDRAWN

The Vitagraph Company of America has withdrawn its $6,000,000 suit against the Famous Players-Lasky Corporation. The suit was settled out of court last week, through the intervention of Will H. Hays, general director of the motion picture industry, according to a statement issued by the latter company.

Vitagraph charged in its petition that the Lasky concern has, through unfair competition in restraint of trade, monopolized the leading theatres in the leading cities. Damages of $2,000,000 had been incurred, claimed the complaint, and under punitive provisions of the Sherman law damages for thrice that amount were sought.

The statement of the Famous Players-Lasky Corporation said:

"The Famous Players-Lasky Corporation and Vitagraph Company of America have agreed to forget their past misunderstandings, and Adolph Zukor and Albert E. Smith, presidents of the respective companies, have joined hands with other producers who are members of the Motion Picture Producers and Distributors of America, Inc., in an effort toward constructive work for the benefit of the entire industry. The agreement to forget old scores was brought about through the intervention and good offices of Will H. Hays."

"THE STORM" IN FRENCH

Helen MacKellar has made a French adaptation of Langdon MacCormick's play "The Storm" and it is expected that when she sails for Europe this month she will do so with the intention of presenting and appearing in the play in Paris supported by a French cast.

Answers to Queries

Mep.—Lewis Morrison died at Yonkers, N. Y., August 18, 1906.

Alla.—"Two Dirty Little Hands" was the title of a song published by the Gus Edwards Music Publishing Co.

Cross.—Wm. H. Crane appeared in "The Price of Money," a play by Alfred Sutro, at the Garrick Theatre, New York.

D. J.—"The Hypocrites" was presented at the Hudson Theatre, New York, with John Glendenning, J. H. Barnes, Richard Bennett, Jessie Millward, Helen Tracy and Doris Keane among the cast.

X. X.—John Drew appeared in "His House in Order" at the Empire Theatre, New York.

Check.—Thos. W. Ross opened in "Popularity" at Rochester, N. Y. Frederick De Belleville, John Jack, Edgar Selwyn and Florence Rockwell were in the cast.

Pull.—"Richard Carle" opened at the Lyceum, Rochester, N. Y., in "The Spring Chicken." Lois Ewell and Amy Dale were with the company.

TWENTY-FIVE YEARS AGO

Merri Osborne was with "The Chorus Girl" Company.

Lewis and Ernest opened the Southern Electric Pavilion at Marion Park, St. Louis.

Jessie Millar, cornetist, was with the Orrin Brothers' Circus Band in the City of Mexico.

The contest over the will of John Stetson was amicably settled by John Stetson, Jr., and Mrs. Emma Stokes.

"The Ragged Regiment" was presented by the Mordaunt and Block Stock Company at the Herald Square Theatre, New York.

J. H. Stoddard made his vaudeville debut at Procktor's Theatre, New York, in "One Touch of Nature."

Robert Leach made his second trip through the Whirlpool Rapids at Niagara Falls in a steel barrel.

The Huber's Museum Stock Company, New York, presented "Uncle Tom's Cabin."

Anthony Comstock caused the arrest of Frankie Enman and Ordlar Sans, for doing a disrobing act at Miner's Bowery Theatre, New York. They were held under bail. W. S. Clark, George Miner and James Russell were also arrested, but discharged.

The Frawley Company at the Columbia, San Francisco, included Madeline Bouton, Ed M. Bell, Theodore Roberts, Eleanor Carey, Maude Winter, Fanchon Campbell, Cora Tinnie, Alfred Hickman, Louis Payne, Samuel Edwards and Fred Williams.

J. J. Rosenthal and Kathryn Osterman were married in New York City.

Chris O. Brown was business representative for Nilsson's Aerial Ballet Co.

The Elinore Sisters returned from England after playing the Palace, London.

Jean Beraud won the Great American Stakes at the Gravesend Race Track.

Troja, Jennie Yeamans, Emma Carus and The Washburn Sisters appeared in "The Leading Lady" at Sam T. Jack's Theatre, New York.

E. P. Simpson secured a ten-year-lease of the Academy of Music, Chicago.

Rialto Rattles

RECIPES FOR THE SUMMER

Summer Revue: Girls, costumes, scenery, bare skin, music, legs, lights, more nude flesh, and so on. A book is not necessary.

Summer Farce: Bathing suits, Country home, four or five beds and ten doors, a pair of newly weds and an absence of plausibility.

Colored Revue: Personality, pep and perspiration.

Drama: Aw, it's too hot for that stuff.

THE RULE OF THREE

Dean Frank Wilstach announces that his boss believes in the rule of threes, so next season, in addition to "Rain" and "Ice Bound," he will produce a play called "Thawing." It might be a good idea before that time for Mr. Harris to produce one called "Roasting." The present would be an opportune time.

WHY THEY'RE SINGLE

Many an actress is single today because she couldn't stay awake while the man talked about himself.

POPULAR GREETING

Good morning. Where did you lay off last week?

NEW IDEAS FOR CIRCUS

Now that Chicago bathing girls are wearing "King Tut" scripts all over their arms, probably something new will come along in the line of the tattooed woman with the circus showing the various stages of the regime of "Tut" on her body. Would be a good idea at this time.

SMALL TIME JOKE

First Actor: "I can't understand why that fighter Jack Dempsey gets all that money for fighting."

Second Actor: "First name is Jack, isn't it?"

ONE WAY TO SAVE

A song plugger living at a sea shore resort last Sunday invited a number of actors to visit at his home and to prevent them from incurring any railroad expense he gathered up as many commutation tickets as he could from relatives and neighbors, went to New York and guided the party out and back. The M. P. P. A. will have no cause to investigate this expense.

THE SPOTLIGHT

He stood on the beach at midnight
While the moon was shining down.
He thought it was the spotlight
So he acted like a clown.
He went into his love scene
Which ended in a mess
The girl thought that he meant it
And she shyly answered "Yes."

EITHER ONE IS GOOD

Stranger in New York speaks to Broadway newsdealer, "Will you please direct me to the art gallery, sir?"

Newsdealer: "Which one would you like to see the Winter Garden or the Globe?"

SAVAGE TO STAR ADA MAE WEEKS

Ada Mae Weeks, the dancer, will blossom forth next season as a full fledged star, under the management of Henry W. Savage. Zelda Sears and Harold Levey, who collaborated on "The Clinging Vine" and the new Mitzi show, "Minnie and Me," have been commissioned to provide a starring vehicle for Miss Weeks. During the interim the dancer will play several weeks in vaudeville, with the stipulation that she will not appear in New York, Boston or Chicago, during these vaudeville engagements. All of which seems that the Savage office has not quite made up its mind which of these cities the new show will be opened.

RUNNIN' WILD
THE JAZZ FOX TROT
B'WAY'S BEST BALLAD
WONDERFUL ONE
THE BALLAD BEAUTIFUL
CAROLINA MAMMY
SAW MILL RIVER ROAD
Fox Trot
HIT
SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont St.
DETROIT
144 West Larned St.
CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO—193 Yonge St.
LEO F
711 Seventh
LONDON, W. C. 2, ENGLAND—138 Charing

FEIST, Inc.
ve., New York
AUSTRALIA, MELBOURNE—276 Collins St.
CHICAGO
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MINNEAPOLIS
235 Loeb Arcade
PHILADELPHIA
1228 Market St.
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Street

A GANG SONG THE

DON'T TAKE MY WORD FO IT

LEARN IT—SING IT—YOUR AUDIE C

Orchestra Leaders!

All these numbers arranged for orchestra and are not only Pepper Hot, but Hotter than Pepper.
NON-ALCOHOLIC, INTOXICATING FOX TROTS, WITH A KICK

WHOOPLA!!
(Oo-La-La)

By JAMES KENDIS & ALBERT SHERMAN

Moderato

Vamp

Piano

Voice

There's a cra - zy French-man calls on Mag - gie next door, — Oh you should hear him rave, — Well he
French - y lets the neigh-bors know when he is a - round— With his whoop - la - la - la, — And his

just can't be have— — Ev - er since he met her he's been olean off his nut, —
"oo" la - la, la — — When he takes her mot - or - ing she sure is the class, —

— He does - n't say an — y - thing but; —
— And he gives her plent — y of gas; —

Chorus

Whoop - la!! — you are zee
Whoop - la!! — I mean zee
Whoop - la!! — there is no

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OTHER GREAT SONGS

YOU'RE BREAKING MY HEART

A BALLAD WITH A MELODY THAT IS JUST THE TUNE TO PUT OVER A LYRIC FULL OF PUNCHES

A "BLUES"—THAT IS—A BROTHER TO "DAPPER DAN" AND A COUSIN TO "LOVIN' SAM"

WAIT'LL YOU SEE MY NEW DADDY By CLEM CHOUDER

LAST BUT NOT LEAST—

BRAZILIA

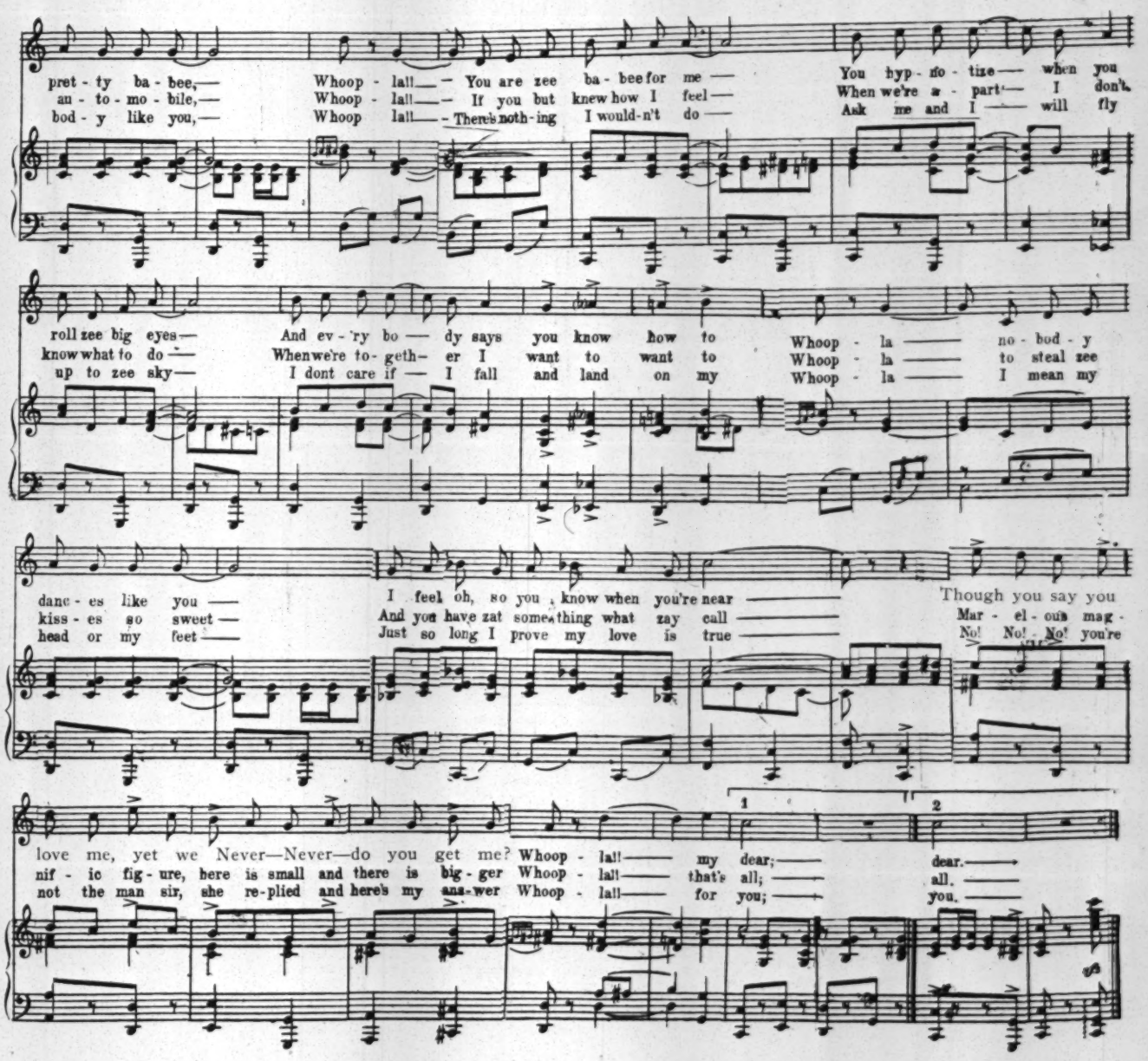
By H. FREDERIC. ON THE ORDER OF "THREE O'

KENDIS-BROCKMA

145 WEST 45th STREET

E GANG WILL SING

FO IT, HERE IS YOUR COPY

E CE WILL "WHOOPLA" WITH YOU

pret - ty ba - bee, — Whoop - la!! — You are zee ba - bee for me — You hyp - no - tize — when you
an - to - mo - bile, — Whoop - la!! — If you but knew how I feel — When we're a - part — I don't
bod - y like you, — Whoop la!! — There's noth - ing I would-n't do — Ask me and I — will fly
roll zee big eyes — And ev - 'ry bo — dy says you know how to Whoop - la — no - bod - y
know what to do — When we're to - geth - er I want to want to Whoop - la — to steal zee
up to zee sky — I dont care if — I fall and land on my Whoop - la — I mean my
danc - es like you —
kiss - es so sweet —
head or my feet —
I feel oh, so you know when you're near —
And you have zat something what zay call —
Just so long I prove my love is true —
Though you say you
Mar - el - ous mag -
No! No! No! you're
love me, yet we Never—Never—do you get me? Whoop - la!! — my dear; — dear. →
nif - ic fig - ure, here is small and there is big - ger Whoop - la!! — that's all; — all. —
not the man sir, she re-plied and here's my ans-wer Whoop - la!! — for you; — you. —
1
2

Orchestra Leaders!

All these numbers arranged for orchestra and are not only Pepper Hot, but Hotter than Pepper.

NON-ALCOHOLIC, INTOXICATING FOX TROTS, WITH A KICK

ST— BRILLIANT WALTZ—

A BELLS

REE O' THE MORNING"—GREAT FOR DUMB ACTS

MA USIC CO., Inc.

NEW YORK

AND HERE IS A DIFFERENT SORT OF A BALLAD

ALL THAT YOUR LITTLE HEART DESIRES

A SONG OF THE SOUTH SEA ISLES

BOODLE UM BOO

MELODY LANE

BROADCASTERS' ASSN. ASKS MUSIC MEN FOR MECHANICAL ROYALTIES

In Widely Circulated Letter New Association Wants Mechanical Reproduction Money and Claims Broadcasting Will Make Hits and Big Sales Receipts from Broadcasting

The National Association of Broadcasters, with offices at No. 1265 Broadway under the direction of Paul B. Klugh, Executive Chairman, have followed up the announcement that no performing rights royalties will be paid to copyright owners, with a country-wide appeal to songwriters and publishers, to turn over their mechanical royalty money to the association.

In a letter sent out to various music men and writers the association declares that the broadcasting of tunes is a great publicity movement, will stimulate sales and in fact makes quick hits with the following of big returns for the publishers and writers from the sale of their songs.

An appeal for the various copyright owners to grant broadcasting rights, is made and this is followed by the appeal for the turning over of the mechanical royalties in order that the association can prosecute its broadcasting campaign with vigor. This appeal has caused something of a sensation among music men, for without saying so, it gives the idea that in so far as any revenue from the actual broadcasting is concerned, is out of the question, and the revenue which the music men hope to receive must come from the sale of the published copies.

This opens up the much discussed question as to whether the radio has helped or injured the music business. There is at present a big slump in sales of music, a slump which started some time ago and is now at its depth. Many music men place the blame for this directly at the door of the radio, declaring that the big broadcasting of popular numbers gives people the opportunity to hear a song for nothing which automatically cuts off the sale. Others, and among these are some of the big figures in the music field, declare that the radio is the greatest possible boom for the song business. They declare that almost instantaneously it gives country-wide publicity to a new number, gives a public numbering many millions an opportunity to hear a song or instrumental number from the moment of its release, something entirely out of the question, when one depends upon singers, orchestras and other means of exploitation. They declare that this stimulates sales, that despite the fact that it gives people an opportunity to hear a number for nothing, they can not hear it when they wish and therefore if they care for it are stimulated to buy.

The American Society of Composers, Authors and Publishers, holds a contrary opinion, it declares that broadcasting hurts music sales, that it is public performance for profit and that royalties should be collected in the same manner as from the motion picture theatres, dance halls and cabarets.

MAXWELL ON WAY HOME

George Maxwell, manager of the New York branch of Riccordi & Co., and president of the American society of Composers, Authors and Publishers is reported to be on the steamship *Montcalm* which is due to arrive in Montreal this week. The ship sailed from Liverpool on Friday and Maxwell upon his arrival in Montreal will come on to New York by train.

He will probably be arraigned in the Criminal Court and give bond for trial later on the charge of having written mysterious letters to men and women of social standing.

Maxwell's friends and acquaintances are anxious that the trial be started as soon as possible, all of them predicting that the whole matter will be cleaned up to Maxwell's credit.

BIG PLAY FOR MILLS SONG

The Jack Mills, Inc., song "A Fire Laddie," written by Johnny Tucker a member of the fire department band, is receiving the best plug of any song connected with the New York Silver Jubilee, at the Grand Central Palace. Four times daily, the song is sung by the department quartet and played several times by the band composed of sixty-five pieces, which is stationed in front of a model of a four story building where the fire department gives exhibitions of its work.

FRIEDMAN CELEBRATES

George Friedman, general manager of Jack Mills, Inc., celebrated his twenty-fourth wedding anniversary last Thursday, and is still being congratulated by many friends who did not realize that he was that far advanced in years.

MARTHA UNGER SAILS

Martha Unger, for several years connected in the professional department of Fred Fischer, Inc., sailed last Saturday on the S. S. *Fort St. George*, for Bermuda, where she will spend a three week vacation.

SONGWRITERS OUTING ON JULY 15

The Song-Writers, Inc., will hold their first annual shore-dinner and outing at Duer's Casino, Whitestone Landing, Long Island, on July fifteenth. Tickets limited to 500 will be put on sale this week at $5 each, and will include transportation by bus to the casino. Many entertainment features and comedy stunts will be staged and a ball game or two is also on the program.

Leo Wood, general manager of the Song-Writers is in charge of the committee of arrangements, which was selected at the meeting held by the organization Wednesday night at the Broadway (Claridge) Hotel. The office of Mr. Wood, is located at 235 West 40th street.

WRITER IS RADIO STATION MGR.

Vaughn De Leith, song-writer and phonograph singer, is general manager of the newly opened radio station WDT located in West 23rd street. The station is broadcasting popular music exclusively, a license having been obtained from the American Society of Composers, Authors and Publishers.

NO ROOMING HOUSE FOR ANDY

Andrew B. Sterling strenuously denies the published rumor that he is to open a rooming house for actors. "Nothing of the sort," says Andy. "I am to continue in the profession that I have for years followed, and that is songwriting."

BARATTI TRIAL SET FOR AUG. 20

SAN FRANCISCO, June 18.—The trial of Grace Baratti, former artists' model charged with the murder of her husband, Harry Melitz, a songwriter, has been set for August 20, before Superior Judge Harold Louderback.

NOVELTY SONG RELEASED

"Page Your Puppies" by George Loltman, H. C. Berg and Howard Simon has been released by Jack Mills, Inc.

THE MUSIC MEN'S CONVENTION

The Music Publisher's Association of the United States, held their twenty-seventh annual convention on Tuesday of last week, at the Hotel Astor, the regular election of officers taking place and other business matters taken up.

George Fischer, was re-elected President of the Association, and Sam Fox, succeeded Jerome Keit, as Vice-president, E. T. Paull and Harold Flammer, were re-elected secretary and treasurer respectively. Various reports were read, including the President's which was lengthy and touched on many subjects. Business matters taken up were reports on the radio committee which arranged with the broadcasting stations for the free use of its members music providing the name of the composition and the publishers were mentioned. The question of standard royalty contracts was also taken up on the report of the chairman of the committee, Isadore Witmark.

New directors of the Publishers' Association are: E. F. Bitner, Leo Feist, Inc.; Walter Coghill, John Church Co.; Harry B. Crosby, A. P. Schmidt Co.; Walter Fischer, Carl Fischer; R. L. Huntzinger, R. L. Huntzinger, Inc.; C. A. Keller, Lorenz Publishing Co.; Dean Preston, Jr., B. F. Wood Music Co.; J. T. Roach, Hinds, Hayden & Eldredge; M. E. Tompkins, G. Schirmer Inc.; Isadore Witmark, M. Witmark & Sons, and C. A. Woodman, Oliver Ditson Co.

EXPLAINING "MUSIC TAX"

E. C. Mills, chairman of the executive board of the Music Publisher's Protective Association, and J. C. Rosenthal, general manager of the American Society of Composers, Authors & Publishers, are attending the annual convention of the Motion Picture Theatre Owners of New York which opens Wednesday of this week at Syracuse, N. Y.

The state movie men's organization, which is headed by Charles L. O'Reilly, has extended an invitation to both Mills and Rosenthal, to speak on the floor at the convention and present both the music publishers and authors and composers sides of the performing rights license question or "music tax". The fairness of the tax and various other phases of the situation will be explained to the theatre owners.

CECIL FALK TO MARRY

Cecil Falk, for the past six years private secretary to Jack Mills, now head of Jack Mills, Inc., was engaged last week to Dr. Harry P. Schacher, well known Harlem dentist. The wedding is expected to take place in September.

GAY PLACES NOVELTY

Richmond-Robbins, Inc., has taken over from Byron Gay, Inc., a new novelty fox-trot entitled "Keep A-Goin'", by Byron Gay. The publishers believe that this number is the best one Gay has written since the "Vamp".

COVERS IN TWO COLORS

A new idea in attractive orchestration covers has been put into effect by Stark & Cowan, who have issued two of their orchestrations in colors and a reproduction of the title page of the regular copies of the songs.

LEO WOODS' DAUGHTER TO WED

Leo Wood, announces the engagement of his daughter Helen to Alfred B. Karet, non-professional. A reception is being planned for July 30, the event taking place at the Wood home in West Englewood, N. J.

CHICAGO MUSIC MAN IN NEW YORK

Walter Melrose, Chicago music publisher who also operates a retail music shop, is in New York for a two-week visit, making his headquarters with Richmond-Robbins, Inc.

RADIO TEST CASE TO BE FILED

The long heralded test case between a radio broadcasting station and the American Society of Composers, Authors and Publishers, which is expected to set a precedent and decide exactly whether the selling of radio parts, publicity and other indirect benefits derived by such stations from the broadcasting of music comes under the meaning of the section of the Copyright Act of 1909 pertaining to "performance for profit," will be instituted by the Society against L. Bamberger & Company, owners of the Newark department store and operators of station WOR in that city.

Nathan Burkan, general counsel for the A. S. C. A. & P., is preparing the papers which will be filed in the United States District Court in Newark, N. J. It has not been definitely settled whether Burkan, or the Society's legal representative in that territory, ex-Judge Haight, formerly of the United States Circuit Court, will actually try the case. Several violation and alleged infringements of copyrighted compositions controlled by the Society have been gathered as evidence against station WOR and certain songs will be picked for the specific complaint.

Last week a conference was held between officials of the Society and members of the Bamberger concern and it was agreed to bring a sort of so-called "friendly" test case in order to let the courts decide whether or not the station operated by the department store people should pay a license fee which might range from $250 per year up to $5,000.

W. S. Moler, member of the executive board of L. Bamberger & Company, who has general charge of the concern's affairs, said to a reporter for THE CLIPPER that he intended to fight the Society's attempt to charge them a license fee for broadcasting certain music. "We do not broadcast for profit, either directly or indirectly," said Mr. Moler, "and have decided to let the Society bring the matter to a head if they wish to do so. Our attorneys will take care of the suit when it comes and our action whatever it may be will be independent of any broadcasting organization. We believe that we are within our own rights in broadcasting music and suppose the Society is within its own rights in seeking to have us take out a license fee or bring suit."

On the other hand J. C. Rosenthal, general manager of the Society, and other officials, declare that the Bamberger concern does derive profit from the broadcasting of music and quote a magazine article in which a member of the department store firm said that the radio was the biggest single factor in the history of the store in making the Bamberger name well known in its territory, popularizing the name, etc., and so resulting in better business. Also, the department store in question sells radio parts and derives enormous benefits by giving radio concerts and making it worth while for its listeners to buy sets and parts.

It is pointed out by the Society that the courts have always upheld the Copyright Act in regard to the "performing for profit" of music. The famous Shanley case in which the defendants claimed they were operating a restaurant and that the music was only incidental did not prove to be sufficient defense, nor the general contention of motion picture houses which say that their attraction is films and not music and that they sell pictures not music, has hardly ever been sustained in their favor, the court favoring the A. S. C. A. & P., in practically every instance. Taking the precedent set by the courts and the general interpertation of the meaning of "performing music for profit," the Society believes that the radio has the same status as the movies.

JOE MACEY WITH MORRIS

Joe Macey, well known music man, is now with the Joe Morris Music Co.

BURLESQUE

HERK TO RETURN TO BURLESQUE NEXT SEASON

MAY BE MUTUAL OFFICIAL

Reports are current along Broadway that I. H. Herk, former head of the Affiliated Theatres Corporation, which put out the unsuccessful Unit shows on the Shubert vaudeville time, is to return to burlesque, the field in which he was for years known and in which he was successful, leaving it to head the ill-fated units.

Herk was formerly president of the American Burlesque Circuit up to the time that circuit discontinued. Herk, according to the Broadway story, will be heavily interested in the Mutual Circuit during the coming season and will have at least five houses on that circuit. These will be located in the west, according to the story, and two of them will be in Chicago. Mr. Herk, E. Thomas Beatty and James McGrath had a conference with one of the Mutual officials last week when it is said that it was practically settled that the houses controlled by Herk would play the shows of the Mutual Circuit.

This, if true, indicates that Herk will be a big factor in burlesque very shortly, and it will not be surprising to those on the inside to learn that Herk's name will soon appear as one of the officials of that circuit.

The Criterion Theatre, Buffalo, is the latest to be mentioned as a house in which Mutual shows will appear next season. Last season this theatre played Shubert Units and was controlled by Herk and Max Spiegel.

A number of other theatres the names of which have not as yet been announced are being added to the circuit as well as a number of new franchise holders, whose names will be given in the near future.

Al. Singer, general manager of the circuit, and Ben Levin are reported to have taken over the People's Theatre in Cincinnati and Mutual Circuit shows will again play there.

COLUMBIA MANAGER CHANGES

The Columbia Amusement Company will make a number of changes in the managers of their houses for next season. Mike Joyce has been appointed manager of the Gayety, Pittsburgh. Joyce managed the Star in Brooklyn for a number of years, and last season managed the Park Theatre in New York up to the time it closed last Winter. Harry Yost will manage the Empire, Toronto. Yost managed the Minneapolis last season. Barney Kelly has been appointed manager of Miner's Bronx. Kelly has been ahead and back with road shows the past few seasons. Frank Parry will manage the Gayety, Buffalo. Parry has been managing road shows for Hurtig and Seamons the past few seasons; before that he managed the Columbia, Chicago, and the Gayety, St. Louis. Bob Simons will manage the Casino, Philadelphia. Simons has been managing the Gayety, Buffalo, the last few years. Jake Isaacs will manage the Olympic Theatre, Chicago. Isaacs has been handling shows and houses for Al Woods in the past.

"MISS VENUS" CAST SIGNED

A portion of the cast of "Miss Venus" company has been signed by Manager Spiro for his Mutual Circuit show. Those engaged up to the present are Billy Grady, Mae Laurie, Jackie Addison and Billy Kelly.

BURLESQUE CLUB ELECTION

At the annual election of officers of the Burlesque Club at the headquarters of the club at 161 West Forty-fourth Street last Thursday night nearly all the members of the club who were in the city were present and cast votes.

There was but one ticket in so far as the officers were concerned and they were elected unanimously, the opposition being only for the Board of Governors.

Of the regular ticket, only one was elected as a member of the Board, Wash Martin being the only one. Five members on the independent ticket were elected.

There were 82 votes cast, two of which were thrown out on account of defective ballots.

The total vote of each contestant was: William S. Clark, 64; Mayer Harris, 59; Lou Reals, 43; Dan Dody, 42; Wash Martin, 38; Henry Kurtzman, 36; Frank Hunter, 32; Maurice Cain, 32; Dave Marion, 30; Walter K. Hill, 27; and Phil Dalton, 22. Those elected were Clark, Harris, Reals, Dody and Martin for two years and Kurtzman for one year.

Bobby Clark, one of the featured comedians in the Music Box, was re-elected president; John G. Jermon, of the firm of Jacobs & Jermon, was elected vice-president; James E. Sutherland, manager of the Casino Theatre, Brooklyn, treasurer; Harry Rudder, booking manager, re-elected financial secretary; and Lou Lesser, burlesque show manager, re-elected recording secretary.

The reading of the ballots was taken care of by Irving Becker, supervised by Gus Kahn, inspector, and tabulated by Lou Lessor and Jake Lieberman, tellers.

The election was the most excitingly contested one that has been held by the Burlesque Club in years and was exciting from the time the first vote was cast to the time the poll closed at midnight.

In reading the annual report of the treasurer, it was found that the club was in a very healthy condition so far as the financial part of it was concerned, as there was more than $3,000 in the treasury than at the same time the previous year.

A luncheon was served to the club members after the election.

COLUMBIA RE-OPENING

The Columbia Theatre, New York, will re-open early in July for a second "run." The show selected is Barney Gerard's "Follies of the Day." The date of the opening will be Saturday night, July 14. The entire company now playing the Gaiety, Boston, will be at the Columbia. This show will close its summer run at the Gaiety, Boston, Saturday night to give the performers a rest of three weeks before they open in New York. It is expected the show will remain at the Columbia until the regular season starts in August.

FALK OWNS SHOW INTEREST

Charlie Falk has become a show owner. Falk purchased a half interest in the "Chuckles" Company last week and is a fifty-fifty partner in the show with Tom Miner. Falk will manage the show. In the cast will be Cliff Bragdon, Co Co Morrisey, Miss Beasley, Pat Kearney, Scott and Christy and the Saxophone Four. Falk managed J. Herbert Mack's "Maids of America" last season and has been managing shows on the Columbia Circuit for a number of years.

CHANGES IN OLYMPIC STOCK

The changes in the cast of the stock company at the Olympic this week are Burke Brothers and Grace Goodale, who have opened in place of Eleanor Wilson and Lester Dorr.

SLIDING SCALE FOR SHOWS REQUESTED

COMMITTEE MAKES PROPOSALS

A committee representing the newly organized Burlesque Producing Managers' Association visited Rud Hynicka representing the Columbia Amusement Company last Thursday afternoon and laid before him certain proposals which would be for the benefit of the members of that association. While the requests of the Burlesque Producing Managers' Association seemed to be within reason, it is said that the official of the Columbia Amusement Company, while not agreeing to the requests, did not frown upon them. Of course, the matter can not be settled until the return of General Manager Sam A. Scribner, who is at present on a vacation and will not return for several weeks.

On Scribner's return to New York a meeting of the Columbia Amusement Company directors will be held and action on this matter will then be taken up and settled. In the meantime the Burlesque Producing Managers' Association will have to wait.

A meeting of this association was held in the rooms of the Burlesque Club on Tuesday afternoon of last week. Tom Miner presided. About twenty-five members of the association were present. Miner and Barney Gerard who were on the committee to call on the officials of the Columbia Circuit reported what had taken place. Dave Marion, the other member of the committee, did not attend the meeting.

Terms were discussed and the matter of a fair percentage for the shows for next season taken up. The managers and producers want the sliding scale again that was in effect at the Hurtig and Seaman Theatres, the Miner houses and the Columbia Amusement Company houses. They also want a better percentage in other houses than they have been receiving.

A debate on the Press Bureau took place and it was decided that that office should continue. The chorus girls salary was considered and it was decided that no manager should pay chorus girls more than thirty dollars a week for a Columbia Circuit show next season.

Managers or producers can not communicate with a performer working for another manager, unless the manager who the performer is working for does not wish his services any longer.

The Railroad Pool will remain in effect for another three years; the arrangement proved most satisfactory the past season. There was between five thousand and six thousand dollars left over from the pool last season, which will go into the treasury of the Burlesque Producing Managers' Association.

The association has requested the Columbia Amusement Company not to send anyone out to look at the shows for the first three weeks, which will give the managers a chance to fix up their shows in case there is anything wrong with them. If the show is not satisfactory two men representing the Columbia Amusement Company and two of the committee of the Burlesque Producing Managers' Association will be sent on to the show and fix it up to the satisfaction of the Columbia Amusement Company.

A new committee was appointed which consists of Tom Miner, Barney Gerard, George Dresselhouse and Joe Hurtig.

BROWN FOR OLYMPIC STOCK

Walter Brown, who at present is playing stock at the Avenue Detroit, will open at the Olympic, New York, in stock July 2.

THEATRE MEN UP ON TAX CHARGES

CINCINNATI, June 18.—Unless a payment of $2,401.74 representing admittance taxes collected at the People's Theatre here for April and May and the first two days in June, 1923, and a penalty assessed by Collector of Internal Revenue Charles M. Dean for alleged failure to pay the taxes collected in April, 1923, a certification of the matter will be made to First Assistant United States District Attorney Haveth E. Mau for prosecution, it was announced last week by Collector Dean.

Manager Joseph Jermon and Treasurer Mayer Lantz, of People's Theatre, were summoned last week to appear before Chief Deputy Collector Edward Weidner. They said they had received instructions from William Vail, Cleveland, and James J. McGrath, Chicago, owners of the lease of the People's Theatre, to forward all receipts of the theatre to them at Cleveland and that checks would be issued from the Cleveland office to pay expenses, etc. Lantz stated that a return of admittance taxes collected by the theatre in April had been made in May by his assistant, James V. Spoon. With this return, it was stated that the check was unsigned because he did not have authority to sign it.

Vail and McGrath are said to have closed People's Theatre June 2 and, according to information given to Internal Revenue officials, the lease has been transferred to the Mutual Burlesque Association represented by Ben Levine and Al Singer, who are to be the new managers of the theatre.

According to Manager Jermon, he received a telegram from Mr. Vail at Cleveland recently instructing him to file returns of admission taxes collected and to advise the Collector that the management is willing to pay the five per cent penalty for failure to pay the amount due the Government and that checks would be forwarded in "due time."

According to Collector Dean, the theatre employes who collected the tax may be held liable and may be prosecuted under charges of embezzlement for failure to turn these collections over to the Government as provided by law.

The People's Theatre last season was on the Mutual Circuit.

CANADIAN TIME FOR COUTTS

Johnn Coutts will have about ten weeks in Canada for his circuit next season. He has already closed contracts for the Gayety, Montreal, which will open August 5. He also will open the Auditorium in Quebec the same date. The shows will play these two houses for two weeks giving an entire new bill the second week. The other eight weeks will be announced shortly.

"VANITIES" SHOW CAST

Barney Gerard has engaged for his "Vanities" show on the Columbia Circuit for the coming season, Walter Johnson, Babe Clark, James Traina and Seven Jazapathors. Jack McNamarra will manage the show. For his "All in Fun" show he has Will Fox, Harry Kohler, Jack McSorley, Murray and Irwin, Anna Prop, Momi Kalana, Ada Lum and Eddie Green. Al Lubin will manage the show.

MUST SEE KRAUSS FIRST

Contrary to the rumor in the daily papers that Tammany Hall had been sold, Dave Krauss, lessee of the Olympic Theatre, which is located in that building, stated that he has a lease for the theatre for five years, dated from last May, and that before the building is sold his lease had to be considered.

KITTY WARREN GETS RELEASE

Harry Hastings has given Kitty Warren her release from her contract for next season. It is said that Miss Warren will do a double act in vaudeville next season.

SPARKS CIRCUS

SEASON 20th Century Wonder Show 1923

BERT MAYO, EQUESTRIAN DIRECTOR

DAINTY NAIDA MILLER

The Unquestioned Queen of the Wire

SPARKS' FIGHTING LIONS

Trained and presented by STEVE BATTY

SPARKS' TRAINED ROYAL BENGAL TIGERS

Trained and presented by FRANCIS WORSKA

Sparks' Trained Polar Bears, Pony and Dogs

Trained and presented by FRANCIS WORSKA

SPARKS' TWO HERDS OF ELEPHANTS

Trained and presented by FRANCIS REED, assisted by MISS MADGE FULLER and MISS CARRIE STASTIA

SPARKS' ROTATION HORSES

Trained and presented by PROF. ERNEST KLOSKE

Sparks' Trained Llamas, Ponies and Monkey

Trained and presented by Wi SCHRAUBE

SPARKS' HIGH SCHOOL HORSES

Presented by Misses Florence Mardo, Madge Fuller, Francis Weidner, Mr. Batty, Mr. Ariman and Mr. Mayo

The Three Walters

SENSATIONAL AERIAL BAR ACT

Miss Flora Bedini

PRINCIPAL LADY RIDING ACT

MELVIN HOLLIS

PRINCIPAL SOMERSAULT RING ACT

Miss BESSIE HOLLIS

LADY PRINCIPAL RIDING ACT

CAPT. JOHN TIEBOR'S EDUCATED SEALS AND SEA LIONS

STILL WITH IT

SPARKS' BASE BALL TEAM

CLEFTON SPARK, MANAGER—DEMPE ENO, TREASURER. WALTER GEIST, MINER DEORLO, DON, CLYDE WAGNER, TOM BANDEFORD, FRANK LOVING, AYER, WALTER KENT, FRANK MARDO, PETE MARDO.

Miss BESSIE HARVEY

ORIGINAL PRIMA DONNA OF WHITE TOPS

NELSON TRIO

ACROBATIC WIZARDS

ADELE, THEODORE, ROBERT

MISS MINNIE THOMPSON

AMERICA'S PREMIER HORSEWOMAN

VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE
Week of June 25, 1923

NEW YORK CITY

Palace—Browne Sisters—Franklyn, Charles & Co.—Leedum & Stamper—Singer's Midgets—Moran & Mack—Irving Fisher—Harry Green.

Riverside—Williams & Van Essin—Dorothy Russell & Co.—Jack Norton & Co.—Wright & Dietrich—Herbert & Dare.

Broadway—McFarlane & Palace—Ted & Betty Healy.

Jefferson (First Half)—Ruth Roye—Walters & Walters. (Second Half)—L. & H. Ziegler—Walsh & Ellis—Tom Smith.

Franklyn (Second Half)—Shone & Squires.

Regent—Bennett Twins—Walsh & Ellis.

Coliseum (First Half)—Lahr & Mercedes. (Second Half)—Bailey & Cowan.

Fordham (First Half)—Bailey & Cowan—Princess Wahletka—Tom Smith. (Second Half)—Lahr & Mercedes—Princess Wahletka.

81st Street—Laura & Billy Dreyer—Murray & Alan—Son Dodger—Patricola—Olson & Johnson.

Hamilton (First Half)—Burns & Lynn. (Second Half)—Bennett Twins.

BROOKLYN, N. Y.

Orpheum—The Wager—Wm. & Joe Mandell—Dotson—Burke & Durkin—Owen McGivney—Bert & Betty Wheeler—Herbert Clifton—Margie Coates.

Bushwick—S. S. Leviathan Band—Bill Robinson—Fortunello & Cirillino—Frances Arms—Compliments of the Season—Mabel Burke—Zelaya.

Far Rockaway (Columbia) (Second Half)—Walters & Walters—Avon Comedy Four—McKay & Ardine.

ATLANTIC CITY, N. J.

Keith's—Van Cello & Mary—Walter C. Kelly—Bessie Clifford—Ted Lorraine—Williams & Taylor—Deagon & Mack—Olga Petrova & Co.

BALTIMORE, MD.

Maryland — Traps—Ibach's Band—Savoy & Brennan—Gertrude Barnes.

BOSTON, MASS.

Keith's—Bert Hughes & Co.—Creole Fashion Plate—Lloyd Christie—Renee, Robert & Co.—H. J. Conley & Co.—Combe & Nevins—Jack Hanley.

BUFFALO, N. Y.

Shea's—Parker Brothers—Margaret Ford—Ray, Raymond & Mackaye—Moody & Duncan—Ruth Budd—Van & Schenck—Call of the North.

CINCINNATI, OHIO

Palace—Garcinetti Bros.—Bernard & Scarth—Mack Velmar & Co.—Barrett & Farnum—Wallflower—Four Miners—Pilcer & Douglas.

CLEVELAND, OHIO

Palace—Franklyn, Ardell & Co.—Tom Burke—Julius Tannen—Beegee & Cupee.

105th Street—Johnny Clark & Co.—McGrath & Deeds—Wade Booth—Yip Yaphankers.

Hippodrome—Kavanaugh & Everett Revue—Hallen & Day—Stewart Girls—Wilson Aubrey Trio—Fox & Allyn—Fitch's Minstrels.

DAYTON, OHIO

Keith's (First Half)—Jean LaCrosse—Moore & Kendall—Sheldon, Ballentyne & Heft—For Pity's Sake. (Second Half)—Nestor & Vincent—Ned Norworth & Co.—Movie Masque.

DETROIT, MICH.

Temple—Frank & Teddy Sabine—Joseph Browning—Olga Myra & Plaza Entertainers—A Friend in Need.

INDIANAPOLIS, IND.

Palace (First Half)—McDevitt, Kelly & Quinn—Galletti & Kokin. (Second Half)—Dore Sisters—Rubeville—Eddie Nelson—Six Blue Demons.

LOUISVILLE, KY.

National (First Half)—Dore Sisters—Rubeville—Eddie Nelson—Eight Blue Demons. (Second Half)—McDevitt, Kelly & Quinn—Galletti & Kokin.

PHILADELPHIA, PA.

Keith's—Bryan & Broderick—Crafts & Haley—Hegedus Sisters & Royes—Jack Norworth—Ethel Barrymore—Fantino Sisters—Boyle & Bennett—Rich Hayes—Aileen Stanley.

PITTSBURGH, PA.

Davis—Lowe & Stella—Helen Ware & Co.—Helen Stever—Dance Creations of 1923—Ben Welch & Co.

PORTLAND, ME.

Keith's—Lew Seymour & Co.—Adanac Quartette—Canova—Miller & Fears—Denise & Dayne—Kiddie Revue (Local).

SYRACUSE, N. Y.

Keith's—Jack Little—Mary Haynes—Hackett & Delmar Revue.

TOLEDO, OHIO

Keith's (First Half)—Nestor & Vincent—Ned Norworth & Co.—Movie Masque. (Second Half)—Jean LaCrosse—Moore & Kendall—Sheldon, Ballentyne & Heft—For Pity's Sake.

WASHINGTON, D. C.

Keith's—Harry Stoddard & Band—O'Neil & Plunkett—Sewell Sisters—Rogers & Allen—Butler & Parker—Wm. Kent & Co.—Florence Brady—Louise & Mitchell.

DARL MacBOYLE
EXCLUSIVE MATERIAL OF EVERY DESCRIPTION
For Recognized Performers Only
116 West 49th St. New York
Phone Bryant 2464
"IF IT ISN'T RIGHT I MAKE IT RIGHT"

WHITE PLAINS, N. Y.

Lynn (First Half)—Vera Cole—Musical Weavers—Mel Klee—Meehan's Dogs. (Second Half)—Helen & Harriet Schelder—Sweeney & Walters.

ORPHEUM CIRCUIT
Week of June 24, 1923

CHICAGO, ILL.

Palace—Anatol Friedland—Isham Jones Orchestra—Santos & Hayes—Whiting & Burt—Chas. Irwin.

State Lake—Honey Campbell—Birds of Paradise—Glanville & Sanders.

DES MOINES, IA.

Orpheum—Redmond & Wells—Vincent Lopez No. 2 Co.—Trip to Hitland—Edwards & Beasley.

KANSAS CITY, MO.

Main Street—Toto—Silver, Duval & Kirby—Laura Pierpont & Co.—Margaret & Morrell.

LOS ANGELES, CAL.

Orpheum—Duncan Sisters—Morris & Campbell—Deiro—Emerson & Baldwin—Tempest & Dickinson—Marion Murray—The Little Johns—Snow, Columbus & Hoctor.

Hill Street—Aunt Jemima—Toney & Norman—Bobby McLean—Three White Kuhns—Pear Hickman Act.

MILWAUKEE, WIS.

Palace—Hal Skelly—Olga Cook—The Sheik—Weber & Ridnor.

MINNEAPOLIS, MINN.

Hennepin—Gibson & Connelli—Walton & Brandt—Gardell Pryor & Co.—Wells, Virginia & Wells.

OAKLAND, CAL.

Orpheum—Clayton & Edwards—Jewells' Manikens.

ST. PAUL, MINN.

Palace—Snell & Vernon—Tom Kelly—Lambert & Fish—Yarmark—Frank De Voe—Five Lelands.

SAN FRANCISCO, CAL.

Orpheum — Julian Eltinge—Fradkin—Regan & Curtiss—Leon Erroll.

Golden Gate—W. C. Fields—Alexandria—Fox & Sarno—Sylvia Clark—Hickman Bros.—The Le Grohs.

JACK CLIFF
THOMAS & HAYMAN
ECCENTRIC DANCERS
Have Signed for New York Production—
Chamberlain Brown's Office

F. F. PROCTOR
Week of June 18, 1923

NEW YORK CITY

Fifth Ave. (Second Half)—York & King—Fritz & Lucy Brush—Burke & Durkin—Pietro.

23d Street (Second Half)—Lytell & Fant—Barrett, Clayton & Co.—Janet of France—Rainbow Six—Dorothy Taylor—Sankus & Sylvers.

58th Street (Second Half)—Kennedy Bros.—Lou Hennings & Akers—Herbert Clifton—Carlton & Lewis—Burns & Allen.

125th Street (Second Half)—Stone & Hallo—Lilliann & Henry Ziegler—Rives & Arnolo—Burke & Swan—Murray & Alan—Looking Backward.

ALBANY, N. Y.

(Second Half)—Everest's Monkey Hippodrome—Strad & Legatto—Sully & Houghton—Exposition Jubilee Four—Mlle. Ivy & Co.

MT. VERNON, N. Y.

(Second Half)—Lehr & Mercedes—Patricola—Bennett Twins.

NEWARK, N. J.

Babb, Carroll & Syrell—Folsom, Denny & Band—Wm. Ebbs—Sweeney & Walters—Joe Darcey—Lime Trio—Morton & Glass.

SCHENECTADY, N. Y.

(Second Half)—Binns & Gull—Ted & Corinne Breton—Owen Kelly Syncopators—Allan & Canfield—Ryan, Weber & Ryan.

YONKERS, N. Y.

(Second Half)—Mel Klee—May McKay & Sisters.

POLI CIRCUIT
Week of June 18, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—The Roelly—Florence Brady—The Digatones—Rome & Dunn—Renee, Rupert & Band.

ACTS ACTS
VINCENT VALENTINI
Exclusive Songs—Dialog—Continuity
160 W. 45th St. Suite 51
Phone—Bryant 9612
ACTS ACTS

Poli's (Second Half)—Sally Beers—Morris & Shaw—Different Revue.

HARTFORD, CONN.

Capitol (Second Half)—Billy Kincaid—Babcock & Dolly—Power's Elephants—Watts & Hawley—Herras & Willis.

NEW HAVEN, CONN.

Palace (Second Half)—Willa & Harold Brown—Holden & Harron—Laces & Ladies—Dooley & Sales—Young, Wang & Co.

SCRANTON, PA.

Poli's (Second Half)—Ward & Zeller—Al. Shayne—Ann Suter—Rose's Midgets.

SPRINGFIELD, MASS.

Palace (Second Half)—Ed & Ida Tindell—Monde—Senna & Webber—Elkins, Fay & Elkins—Son Dodger.

WATERBURY, CONN.

Palace (Second Half)—Patrice & Sullivan—Alma Braham & Co.—Mme. Du Barry & Co.—Goetz & Duffy—Runaway Four.

WILKES-BARRE, PA.

Poli's (Second Half)—Two Lusters—Inez Hanley—Pepito—Kelso & De Mond—Ideal.

WORCESTER, MASS.

Poli's (Second Half)—Samsted & Marion—Duncan & Joyce—Cupid's Closeups—Shaw & Lee—Guy & Pearl Magley.

B. F. KEITH BOOKING EXCHANGE
Week of June 18, 1923

NEW YORK CITY

Broadway—Walsh & Ellis—Arnaut Bros.—Kay, Hamlin & Kay—Princess Wahletka—Harry Holbrook & Co.

Fordham (Second Half)—Rooney & Bent—Rule & O'Brien—Mack & La Rue.

Jefferson (Second Half)—Le Rays—Holmes & Levere—Burns & Lynn—Bobby Pander Trio—McFarlan & Palace—Pepita, Granados & Co.

Regent (Second Half)—Harry J. Conley—Phenomenal Players—Kennedy & Kramer.

Coliseum (Second Half)—Bob Hall—Dancing McDonalds—Harry Holman & Co.

Franklin (Second Half)—Jack Wilson—Bigelow & Lee—J. & E. Mitchell.

Hamilton (Second Half)—Shone & Squires.

81st Street—Crafts & Haley—Jos. K. Watson—Fifty Miles from Broadway—Laura Ormsbee & Co.—Juliet—McCarton & Marrone.

BROOKLYN, N. Y.

Prospect (Second Half)—Paul Decker & Co.—Pinto & Boyle.

Greenpoint (Second Half)—Sealo—Hal & Hazel Carleton.

Henderson's, Coney Island (Second Half)—Margaret Taylor—Meenhan & Newman—Al Shayne—Mary Haynes & Co.—Maurice Diamond & Co.—Nerritt & Namm.

Far Rockaway (Columbia) (Second Half)—Al & Fannie Steadman—Herman & Shirley—Belle Baker—Seed & Austin.

ASBURY PARK, N. J.

Main Street (Second Half)—Wilbert & Dawson—Taylor & Bobbie—Ulis & Leo—Eileen—Alf Ripon—Thomas O'Neil & Co.

REMOVAL NOTICE
Miss Rosalie Stewart
Now located in New Offices and Studio
110 W. 47th ST.
Rehearsal Hall to Rent by the Hour

BINGHAMTON, N. Y.

(Second Half)—Morrell's Dogs—Jean Godfrey—Fred Gray & Co.—Pritchard & Rock—Davis & Sanford—Kirk & Harris—Booth & Nina.

BOSTON, MASS.

Boston—The Pearsons—Will & Gladys Ahearn—Bobbe & Stark—Victor Graff—McLaughlin & Evans.

Scollay Sq.—Stevens & Laurell—Johnny Harrigan—Flaherty & Stoning—Don Quinano—Gene Oliver Trio—Nellie Arnaut & Co.—Johnny Coulon (Five).

Washington St.—Smith & Mills—McClintock & Bennett—Chisholm & Breen—Jack LaVier—Clinton & Rooney.

BRADFORD, PA.

(Second Half)—Brad & Inez—Joe Whitehead—Big City Four.

BROCKTON, MASS.

Strand (Second Half)—Brown Sisters—Doyle & Christie—Claude & Maria.

CAMBRIDGE, MASS.

Central Square (Second Half)—Nell O'Connell—Pitzer & Day—Goslar & Luby—Gordon & Kenny.

CARBONDALE, PA.

Irving (Second Half)—The Gauthiers—Johnny Murphy—Fleurette Jeoffries Co.—Capitol Revue.

CHARLESTON, W. VA.

(Second Half)—Perrone & Oliver—Polly & Oz.

ELMIRA, N. Y.

(Second Half)—Chief Tendehou—Dunne & Daye—Rogers & Gregory—Grace Valentine & Co.

HAZELTON, PA.

Feeley's (Second Half)—Local—Pardo & Archer—Frank Mullane—Carr & Bray.

HOLYOKE, MASS.

(Second Half)—John Regay & Co.—Mardo & Reme—Hall & Dexter—Dave Manley.

Mt. Park (Second Half)—Casting Stars—Great Johnson—Dixie Four—Carnival of Venice—Walters & Walters—Freida & Anthony—Reynolds & Donegan.

HUNTINGTON, W. VA.

Howard & Earl—Kessler & Morgan—Joe Shea—Mildred Parker.

JERSEY CITY, N. J.

Virginia Romance Co.—Billy Beard—Billy Kirkwood—Wayne & Claire—Monga Rhoda & Co.—Anna Alexia.

LANCASTER, PA.

Colonial (Second Half)—Lamont Trio—Eugenie Le Blanc—Harmon & Sands—Married Again.

LYNN, MASS.

(Second Half)—Chas. Ledegard—Melroy Sisters—Marcus & Burr—Janet & Harry Shields.

MONTREAL, CAN.

Imperial—Hoanac Quartette—Miller & Fears—Jack Hanley—Awkward Age—Danse & Dayne—Lew Seymour & Co.—Dave Ferguson & Co.

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E. HEMMENDINGER, INC.
JEWELERS
33 WEST 46TH STREET NEW YORK

MORRISTOWN, N. J.

Foster, Ball & Jos. Boggs—Chas. Keating Co.—Chas. & Madeline Dunbar.

NEW BEDFORD, MASS.

Olympia (Second Half)—Stanley, Gallini & Co.—Harris & Holly—Holmes & Holliston—Chief Caupolican—Mme. Herman.

NEW BRITAIN, CONN.

(Second Half)—Come Along Revue—Britt Wood.

NEW BRUNSWICK, N. J.

(Second Half)—Melinda & Dade—Lord & Ellson—Hank Brown & Co.

NEW LONDON, CONN.

(Second Half)—Allison—McKissick & Halliday—Harry & Emma Sharrock—Bernard & Garry—Pot Pourri.

NEWPORT, R. I.

(Second Half)—Florence Rudolph Co.—Harry Jolson—Robbins Family.

PASSAIC, N. J.

(Second Half)—Lou Freed & Goldie Sisters—Ethel Theodore—Dorothy Russell & Co.—Winifred Brown—Loretta.

PAWTUCKET, R. I.

(Second Half)—Bud & Eleanore Call—Hazel Cox—Eastman & Moore—Frey & Jordan—De Witt & Meyers.

PITTSBURGH, PA.

Fred & Hazel Gardner—Kane & Dillon—Phondell Three—Mildred Parker—Jos. E. Bernard & Co.—Demarest & Williams—Louis Stone.

PITTSFIELD, MASS.

(Second Half)—Ward & Oliver—Zeller Green—Mack & Marion—Ted & Betty Healey—Four Casting Stars.

SHENANDOAH, PA.

Local—Fleurette Jeoffries Co.—Pardo & Archer—Carr & Bray.

SYRACUSE, N. Y.

(Second Half)—Bell & Gray—Gold & Goldie—The Ram Rams—Frank Bush—Dancing La Vars.

(Continued on page 25)

The Guardian of a Good Complexion
ABSOLUTELY GUARANTEED
For The Stage
For The Boudoir
STEINS MAKE-UP
Booklet Upon Request
STEIN COSMETIC CO.
430 BROOME ST.
NEW YORK
HOLDS THE CENTRE OF THE STAGE

CIRCUS

SPARKS CIRCUS IS FINE SHOW

The program of the Sparks Circus is greatly enlarged this season, Manager Charles Sparks, having added several trained wild animal acts, and numerous other features, all put on with unusual pep and style making it one of the fastest shows seen this season. At its Mount Vernon lot last week the show did excellent business.

Miss Nada Miller, billed "The Queen of the Wire," is an exceptional performer, executing some difficult tricks with ease. In addition to this she is youthful and works in an attractive style, in the center ring. The riding acts are very good. Melvin Hollis, is principal somersault riding act, and Miss Flora Bedini and Bessie Hollis are lady principal riding acts. All three of these work in number one, two and three ring.

The Three Walters, aerial bar act, do some clever stunts and work fast. One of the thrillers of the show are the Sparks Circus fighting lions, presented by Steve Batty. This has the audience on the edge of the bench as it looks as though the animals will pounce upon their trainer any minute. Another excellent animal act is presented by Francis Woska, The Jumping Bengal Tigers, jump through hoops and over various objects without any waits or misunderstanding.

The Llamas' ponys, monkeys, trained and presented by W. Schraube, is quite novel and makes an act that gets a good hand. Francis Reed, assisted by Miss Madge Fuller and Miss Garry Stastia, present the Sparks Circus herds of elephants, and are the fastest moving elephants ever seen in any show, from the time they leave the menageries until the finish of their performance they certainly keep moving.

One of the big features of the show is the sixteen rotation horses, eight white and eight sorrels, all thoroughbreds and presented by Prof. Ernest Kloske. These horses execute different numbers without one mistake and there is always great applause for this wonderful act. The Sparks Circus high school horses, handled by the Misses Fuller, Wiedner, Batty, Auman, Mardo and Mr. Bert Mayo, all come in for their share of the generous applause that is extended to the act.

Miss Minnie Thompson, America's premier horse woman, makes a fine appearance riding on side saddle and on several occasions makes the horse rear as she rides around the hippodrome track. Admirers of good riders and fine animals always greet this act as their favorite. Captain John Tiebor's educated seals and sea lions are well trained and the audience never tires of watching them do their remarkable balancing and other stunts. These include the musical seals who play tunes without the aid of the trainer.

The Nelson Trio, Adele, Theodore and Robert are rightly billed the Acrobatic Wizards, doing all sorts of difficult stunts with unusual rapidity and grace. Miss Bessie Harvey, the Original Prima Donna of the white tops, has a pleasing voice that can be heard at the far ends of the tent. The Three Mardos, The Great Namba Troupe of Japanese, Bartlett's Pig Actors and one of the best bunch of clowns with new ideas, are other features in the show that help to make it one of the best of the Sparks' shows. Director Mayo is to be commended for the style of presentation, all of the features going on with speed and precision.

BURGESS INJURED BY CAR

Earl Burgess, an old time circus man, but now connected with the Erlanger office, New York, met with a serious accident last week, having been struck by an automobile which broke three of his ribs and sprained his ankle.

GENTRY SHOWS DOING WELL

The Gentry Bros. and Patterson Circus combined are now playing in Pennsylvania to very good business.

CIRCUS ROUTES

Al G. Barnes Circus—Asbury Park, N. J., 20; Elizabeth, 21; Jersey City, 22; Paterson, 23.
Sparks Circus—New Britain, Conn., 20; Middletown, 21; Willimantic, 22; Norwich, 23; New London, 25; Putnam, 26; Woonsocket, R. I., 27; Newport, 28; Brockton, Mass., 29; Taunton, 30; Gloucester, July 2.
Gentry Bros. and Patterson Combined Shows—Coatesville, Pa., 20; Media, 21; Pottstown, 22; Elizabethtown, 23.
Ringling Brothers—Barnum & Bailey Combined—Boston, Mass., 18-23; Worcester, 25; New Bedford, 26; Fall River, 27; Providence, R. I., 28; New Haven, Conn., 29; Bridgeport, 30.
Sells-Floto—York, Pa., 20; Lancaster, 21; Wilmington, Del., 22; Trenton, N. J., 23; Newburgh, N. Y., 25; Middletown, 26; Kingston, 27; Schenectady, 28; Saratoga Springs, 29; North Adams, Mass., 30.
Main, Walter L., & Andrew Downie Show Combined—Waukegan, Ill., 20; Waukesha, 21; Fond du Lac, 22; Sheboygan, 23; Manitowoc, 25; Appleton, 26; Menominee, Mich., 27; Shawano, Wis., 28; Wausau, 29; Wisconsin Rapids, 30.
Robinson, John—St. Johns, P. Q., Canada, 20; Sherbrooke, 21; Newport, Vt., 22; St. Johnsbury, 23; Montpelier, 25; St. Albans, 26; Burlington, 27; Bennington, 28; Rutland, 29; Glens Falls, N. Y., 30; Plattsburg, July 1.
Hagenbeck, Wallace Shows—Huntington, Ind., 20; Danville, 21; Decatur, 22; Springfield, 23.

EXTRA HORSES FOR SPARKS

The Sparks Circus has just received from John Benson, of Hagenbeck Bros., two trained horses from Germany. One of the horses to take the place of the horse that was accidentally killed in the sixteen horse act and the other horse will be extra in case anything happens to any of the sixteen.

HOFFMAN LEAVES COLE BROS.

Otto Hoffman has left the Cole Bros. Circus and is now busy on independent promotions in Pennsylvania and New Jersey. Mr. Hoffman was a visitor to the Sells-Floto Circus last week.

VETERAN VISITS SHOW

Jim. Spaulding of the New Haven R. R. and well known as conductor of the first circus train to run into the Harlem River Yards, was a welcome visitor to the Sparks Circus at Stamford and South Norwalk, Conn.

GOLDEN BROS. SHOW IN EAST

The Golden Bros. Circus is playing several towns in eastern Pennsylvania this week and is due to play several towns in New Jersey. The show from latest reports has been enjoying very good business in the eastern territory.

SANGER SHOW DOING WELL

Floyd King of the Sanger Shows was a visitor to the Sells-Floto Circus last week in Philadelphia. The Sanger Show is now playing western Pennsylvania to very good business.

CASSIDY AHEAD OF SHOW

Frank Cassidy, press agent of the Al. G. Barnes Circus, left New York where he has been for the past few weeks for Pennsylvania where the show will play several engagements.

McFARLAND WELL AGAIN

William McFarland, manager of the Side Show with the Sells-Floto Circus, who was taken sick during the Brooklyn engagement, returned to the show in Philadelphia fully recovered.

DeMOTT QUITS THE RING

William DeMott of the DeMott Family of riders retired from the sawdust ring at the close of the Gollmar Circus last season and is now in the confectionery and ice cream business in Philadelphia.

BARNES AGENT IN CHICAGO

Murray Pennock, general agent of Al. G. Barnes Circus who has been making New York City his headquarters for several weeks, has gone to Chicago.

FAIR WITH DUFOUR SHOWS

John Fair is one of the agents of the Lew Dufour Shows which played Baltimore last week.

OUTDOOR EXPOSITIONS

CROWDS AT LUNA PARK

Luna Park, Coney Island, with its new attraction "The Pitt" where a combination ticket that entitles the holder to 57 different kinds of amusements is sold, is doing an excellent business and the park receipts are away ahead of the corresponding period of last year.

The Board Walk, instead of hurting the attractions along the avenue, seems to help them and is drawing more people to the island than ever before.

DREAMLAND BUSINESS BIG

Dreamland Park, Newark, N. J., now in its second year is running away ahead of last year notwithstanding that the Park from the first enjoyed very good business and with the new line up of rides of which there areseveral and one of the biggest free act programs ever presented in a park. There are two rings and one platform presenting big circus and trained animal feature acts. The shows, rides and concessions are all doing their share of business.

NEW LICENSE RULING UP

The New York City License Bureau is this week expected to pass the new ruling which will require a license fee of $50 for each show, ride and concession playing the city. The license is to be nontransferable, which will make it necessary to take out a new license for every location played.

WALLACE BUYS OUT PARTNER

Johnny Wallace and Irvin Udowitz who organized and put out the Dreamland Shows this season, have dissolved partnership, Johnny Wallace buying Irvin Udowitz's interest in the show. Mr. Udowitz will devote his time to his string of concessions.

COLUMBIA BUSINESS BIG

Columbia Park, North Bergen, N. J., is still playing to very good business and so far this season are ahead of last year's business. All the shows, rides and concessions are doing capacity business and the large swimming pool is packed practically all the time.

WEIR ELEPHANTS IN PARK

Charles Weir's performing baby elephants, trained and presented by William Emery, opened a summer engagement at Dreamland Park, Newark, N. J., Saturday, June 16. Charles L. Sasse booked the act.

GUMPERTZ SHOWS PROSPEROUS

Sam. Gumpertz, string of shows on Surf Ave., Coney Island, the Dreamland Circus Side Show, Annex Freak Show, Underground Chinatown and Eden Musee are doing a very good business far in excess of last year.

PALISADE DOING WELL

Palisade Park, Palisade, N. J., is enjoying one of the most profitable seasons in the history of the park. With several new rides and shows this season and the customary big free act bill along with fire works they are drawing big crowds.

SIBLEY BACK FROM SO. AMERICA

Mr. and Mrs. Walter K. Sibley returned last week from South America where Mr. Sibley was all last winter booking the Jenkin's Exposition Shows that toured the eastern coast of S. America.

RIDES AND SHOWS AT TRENTON

I. J. Polack, manager of the World At Home Shows, now playing Coney Island, has sent some of his surplus rides and shows to the Park at Trenton, N. J.

CENTANNI TO PUT ON SHOWS

Mike Centanni will put on the shows, rides and concessions for the East Newark anniversary week starting June the 30th and closing the night of July 7, 1923.

CONEY BATHERS FINED $25 EACH

There will be no more exhibitions of the forms and figures of the female and male bathers on the Coney Island Boardwalk this summer. Neither will pedestrians experience the shock of being sprayed with the dripping water from bathing suits, for the bathers in their suits will all be arrested the moment they step on the big walk.

Magistrate O'Neil, in the Coney Island Court last week, fined twenty-five offenders the sum of $25 each. Those that had the money paid, but about half of them who did not carry that amount were immediately sent to the workhouse, where they will spend five days.

In addition to the drastic action of the Magistrate in fining the offenders, he gave them an old-fashioned "bawling out" that will long be remembered. In addition to the offenders, he went after the policemen, saying that in future he would hold them responsible for any violation of the recently passed ordinance prohibiting bathers from appearing on the walk in their ocean attire.

WHEELS AND GAMES CLOSED

Owners of wheels and games of chance which have been operating on the Boardwalk at Long Beach, adjoining the Nassau hotel, were very much surprised last Thursday night while they were reaping a harvest from visitors in attendance at the State Volunteer Firemen's convention, when the Sheriff of Nassau County accompanied by several of his deputies ordered them to close down at once. Several of the game owners argued with the county official, saying that Mayor Reynolds and the local police had at no time objected to the operation of their games. It is said that the Sheriff will pay particular attention in the future to see that these games do not reopen.

CARSONIA PARK IMPROVED

READING, Pa., June 18.—At an expenditure of $350,000, Carsonia Park has been rebuilt and was recently opened by its new operators, Rhoades and Lauterbach. Many new concession buildings have been erected facing an attractive Midway. A swimming pool and a number of the newer riding devices and amusement buildings have also been built and are now operating. The lessees of the park intend spending $100,000 each season in making improvements to the place.

FIREWORKS FOR PALISADE

An old-time display of fireworks will be seen on the Fourth of July at Palisade Park in a specially arranged program that will include big free show, carnival, circus and big-time vaudeville talent. A gigantic set-piece over one hundred and fifty feet in length will cap the evening's climax and conclude the firework demonstration. This stunt is expected to be a new one on the younger generation, being that it has not been done for many years.

RIVERSIDE PARK OPENS

GOLDBORO, N. C., June 18.—Riverside Park opened early this month, under the management of Jack Lewis, proprietor. Dancing, bathing every night throughout the season, and other attractive features are drawing good business to the park, which is an ideal summer resort.

BENSON SHOWS IN JERSEY CITY

John Benson with the Benson Shows is playing Jersey City, N. J., this week. Mr. Benson succeeded in opening this town after it had been closed for the last five years and consequently enjoyed a very good business.

KLINE WITH CLARK SHOW

Billie Kline, late business manager with the World At Home Shows, is now connected with Billie Clark's Broadway Shows, having joined them in Philadelphia.

HAGENBECK-WALLACE CIRCUS

WINTER EDITION

PERMANENTLY ESTABLISHED
EMINENTLY SUCCESSFUL

THE MOST PERFECT INDOOR CIRCUS ORGANIZATION THE WORLD HAS EVER KNOWN

WILL PLAY 18 CONSECUTIVE WEEKS IN AMERICA'S BIGGEST CITIES

OPENING AT

ST. LOUIS COLISEUM WEEK OF NOV. 12th, 1923

HAGENBECK-WALLACE SHOWS CO., WEST BADEN, IND.

SELLS-FLOTO SHOW IN PHILA.

The first section of the Sells-Floto Circus train arrived at North Philadelphia, Sunday June 10, from Pittsfield, Mass., and the second section arrived three hours later." By the time the second arrived the menagerie, cook house and horse tops were all up ready for everything to move in. The parade started promptly at 9.30 Monday morning and did not get back to the lot until 11.30. Business on Monday was rather light on account of the big fire at the Broad street station of the Pennsylvania R. R. but starting Tuesday the business picked up and Wednesday and Thursday were capacity houses. The show jumped to Washington, D. C., this week for two days and then one day stands through Pennsylvania and New Jersey, playing Trenton, N. J., Saturday, June 23.

BARNUM SHOW FOR ALBANY

ALBANY, June 18.—The Barnum & Bailey and Ringling Brothers circuses are due to exhibit here on July 5th, and the biggest collection of strange beasts ever shown in this section of the state will be seen in herds instead of in pairs, as heretofore shown. This feature of the show is being stressed in advertising and other publicity being given the combined shows in local papers, which are running the names of unfamiliar animals from all over the world.

BIG WINTER TOUR FOR CIRCUS

The Hagenbeck-Wallace Circus playing this week in Indiana and Illinois will at the close of the summer season put out its big winter edition and will play eighteen consecutive weeks in the big cities of the country.

The tour will open at the St. Louis Coliseum on November 12, 1923.

SPARKS SHOW DOING BIG BUSINESS

The Sparks Circus, with twenty cars, five cars having been added this season by Manager Charles Sparks, and acknowledged by all the finest equipped circus in America, is playing to capacity business this season.

THEATRE MGRS. IN CONVENTION

(*Continued from page 3*)

pay more for pictures than they have in the past with the result that admission prices cannot be increased and profits would not be as easily realized. He said that this turn would undoubtedly help the legitimate attractions and theatres, as the picture houses would attempt retrenchment and purchase pictures of inferior quality which would tend to hurt business.

All of the officers of 1922 were re-elected to their old office for the ensuing year with the exception of Winthrop Ames, treasurer, who declined re-election on the ground that he would be out of New York most of the coming year and could not pay much attention to his duties. Walter Vincent, endeavored to retire as Chairman of the Board of Governors, but this would not be permitted by the delegates. The officers for the ensuing year will be: A. L. Erlanger, president; Lee Shubert, vice-president; Alfred E. Aarons, secretary; Sam H. Harris, treasurer; Walter Vincent, chairman of the Board of Governors and W. H. Rapley, vice chairman of the Board of Governors. Lee M. Boda was reappointed managing director of the organization for the ensuing year and Lignon Johnson was reappointed general counsel.

The labor committee of which Alfred A. Aarons, Abe Levy and Ralph Lon are members were in session most of Monday. On Tuesday they reported to the meeting that they anticipated that the International Alliance of Theatrical Stage Employes would ask an increase from $62.50 a week to $75 a week next season for touring stage hands and that the musicians would ask a salary of $75 a week for their travelling members instead of $57.50 a week which was the scale this season. The committee reported that they had made arrangements with the organizations to take these matters up on July 15, as the scale will not be submitted to them by the union organizations until July 15. Indications are that the increase will be allowed at that time.

LEBLANG SUBMITS PLAN

(*Continued from page 5*)

in the suburbs. Leblang says that responsible stores would welcome the establishment of branches upon their premises, and that these branches would be no cost to the C. T. T. O., as they would be a means of drawing business to the store in which they are located.

The branches, after the conclusion of a day's business, are to immediately remit their receipts to the Central office. Sales at these branches will be effected through the issue of duplicate tickets, as direct telephonic communications will be maintained between the Central and all branch offices.

Clerks employed at these branches will be selected by the heads of the C. T. T. O., and must meet the same requirements as the ones employed at the Central office.

Leblang also proposes the establishment of a charge account department, which would be used as an accommodation for those people who are now in the habit of maintaining these accounts at the various Broadway ticket offices. No fixed charge is suggested by Leblang for tickets secured through this department. He says the department should be self sustaining and that the P. M. A., should first discuss this phase of the project before the service charged is fixed.

An exchange department and also a complaint department are called for in the plan. The former for the exchange of seats and the latter to handle any complaints that might be made regarding the delivery or use of tickets, as he feels that the C. T. T. O. cannot afford to antagonnize or distrust theatregoers, who might want to vent their feelings or wrath.

He asks the P. M. A. to decide among its members at what intervals the C. T. T. O. should make remittances to the theatres for tickets sold.

Establishment of branches in all hotels, and clubs is proposed with a clerk from the C. T. T. O. in charge.

Regarding the combating of the theatre ticket speculator evil Leblang says that he must have the co-operation of the P. M. A. He says his idea is progressive and a step forward and should be the means of putting the sale of tickets on a strictly equitable basis, above all, making it easy instead of difficult for patrons to purchase seats. He says when the public finds that it is a proposition of "first come first served" they will no longer distrust the theatre managers, even though they find that seats they desire for a certain night have been sold. They will know that they cannot get the tickets at the theatre, or waste phone calls trying to get the tickets, but will make their second, third or fourth choice on the spot. At the same time the patron will find out when they can get seats for the attraction they originally wanted to see and make reservations in advance. In this way he says the "gyp" speculator will fall by the wayside.

He says that only the ones who might be dissatisfied with the project are those who have been accustomed to getting their seats where they want them, when they want them, regardless of cost. He says this class will in time be educated to the C. T. T. O. habit.

Should the project be approved at the meeting Leblang says that he could have the C. T. T. O. operating on September 1st.

MARIONETTES COMING OVER

London, June 18—The famous marionette players of the Teatro dei Pibcoti of Rome, have been signed by Charles Dillingham to come to America early in September.

Their first appearance will be in a New York theatre, under Dillingham's direction. The company which is playing here now has been one of the leading successes of the season.

ROSING FOR EASTMAN SCHOOL

Rochester, N. Y., June 18—Vladimir Rosing, famous Russian tenor and song recitalist, has been engaged as a member of the vocal faculty by the Eastman School of Music of the University of Rochester. Mr. Rosing is expected to arrive shortly from London to prepare for the work.

OPPOSES ROAD-SHOW PICTURES

The proposed plan of the Erlanger-Shubert combination to "road-show" special motion picture productions is being violently opposed by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, who regards the action as distinctly prejudicial to the rights of independent theatre owners. He claims that the motion picture theatre is run for the masses and that millions of people go to the theatres every day to be amused, seeing the pictures at a price which they can afford. Theatres of the type run by Erlanger and Shubert have to charge a great deal more than the ordinary motion picture theatre, he asserts.

He says that such a movement is unfair to the picture theatre owner who has invested money in the building of theatres and who, aided by the public, has done so much to advance the industry. He hopes that the screen will be used to explain a campaign of facts involved in this movement. Cohen said:

"We do not believe that the American people will stand for any such increase in prices where there is absolutely no business reason for the same, and when the best pictures have been produced up to the present and have always been shown in the motion picture theatres of the country and made available for the people, who will learn this move is definitely one to extort from them prices entirely out of proportion to the entertainment value of any motion picture."

MAY DISCONTINUE "PASSION PLAY"

According to Frank D. Waterman, who has just returned from Oberammergau, unless the artists and artisans of that village can find a market in America for their wares they will discontinue the presentation of "The Passion Play." He said that the play of 1922 failed to produce enough money to carry on the activities of the village which is in an impoverished condition. He said this was due to the fluctuation of the money market. He said that when the play closed last September with the rate of exchange the best seats were sold for four cents in American money. Anton Lang, the chief member of the cast received for eleven months of rehearsal and performances 27,000 marks or $3 in American money for which amount he could not buy the cheapest pair of shoes.

Lang proposes to visit America in September and will exhibit the handiwork of the inhabitants of the village in New York, Boston and other eastern cities. He will do this under the auspices of a prominent American committee who are interested in the continuance annually of "The Passion Play."

GOLDEN TO DO "THE STREAK"

John Golden will offer for his next production a new play by Winchell Smith called "The Streak." The first performance will be given at the Apollo Theatre, Atlantic City, on July 30.

"BOMBO" DANCER SUES FOR $100,000

Miss Dora Duby, of No. 206 West Sixty-ninth street, has filed a $100,000 breach of promise suit in the Supreme Court against Harold Grier, of Montreal. Mr. Grier is wealthy and an official of the Dominion Glass Company of Canada.

Miss Duby charges that the promise which Mr. Grier broke was made by him on January 15, 1923. They were to be married on a date to be mutually agreed upon and within a reasonable period. Although she remains willing to carry out the contract, says the dancer, Mr. Grier has refused to marry her. An affidavit says that in an exchange of communications between counsel for Miss Duby and Mr. Grier the latter offered to pay Miss Duby $1,000 for her alleged claim against him, which she rejected. The complaint made by Kendler and Goldstein, counsel for Miss Duby, says that "her condition in life and prospects have been materially prejudiced, her health impaired, her affections wounded, and her reputation ruined."

Miss Duby was last seen with Al Jolson in "Bombo."

WALKING TO SAN FRANCISCO

Not being satisfied with the theatrical conditions in New York City, three girls, well known to cabaret and burlesque patrons, have decided that they would try their luck somewhere else. On Wednesday morning (today) Jean Gibson and the two Sage Sisters will leave New York on a hike for the Pacific Coast. Their destination will be San Francisco, where they intend to go in a revue. The girls formerly appeared with several burlesque shows but more recently were with the revue at the Marlboro Hotel. They intend to walk the entire distance.

YOHE SUED BY HOTEL CO.

May Yohe and her husband, J. A. Smuts, nephew of General Jan Smuts, are made defendants in a suit filed against them for $191.98 by the Scarboro Hotel Corporation, in the Third District Muncipal Court. The hotel company alleges that the money sued for is due for rent since March, 1922. Miss Yohe is now in vaudeville with an orchestra, playing the Keith circuit.

DILLINGHAM TO DO "DANCERS"

Charles B. Dillingham has acquired the American rights to "The Dancers," a new comedy which is considered one of the reigning hits of the current season in London. Gerald DuMaurier and Tallulah Bankhead, who are playing the leading roles in the piece abroad, will also head the American cast, when the piece is launched here in the autumn.

"BLARNEY STONE" FOR SCANLAN

"The Blarney Stone," a romantic comedy, with songs, has been definitely decided upon as a starring vehicle for Walter Scanlan, the Irish tenor, who will take to the road in the piece early next season under the managerial auspices of George M. Gatts.

"OPEN ROAD" McCOLLUM PLAY

Barry McCollum has written a romantic comedy, "The Open Road," which is to be produced next season with the author featured in the cast.

JONES SHOWS IN ELGIN

ELGIN, June 28.—The Johnny J. Jones Exposition shows played here last week locating on the regular carnival lot and the lot adjoining, as it was found that the regular lot was not nearly large enough to hold the Jones shows and rides as well as the attractions and it was necessary to acquire additional space.

The show, which was scheduled to open here on Monday night had difficulty in getting through Chicago from Youngstown and had to postpone the event until Tuesday night. The Jones show exhibited here under the auspices of the Althea Social Club of the Odd Fellows and, as the surrounding country had been amply informed of the show, business was big and profitable.

The show is playing in Duluth this week and will then go on a tour of the Big Canadian fairs, Brandon being the first one on the list. Several new attractions were added to the outfit here to strengthen the show for its Canadian tour.

"FLIRTS AND SKIRTS" CAST

The roster for Lou Sidman's "Flirts and Skirts," on the Mutual Circuit for the coming season, includes Harry Harrigan, Dick Hahn, Brad Sutton, Walter (Pep) Smith, Caprice, Pearl Briggs and Nola Edwards. Executive staff: Lou Sidman, manager; Arthur Dupont, musical director; Al Casey Fox, carpenter; Chas. Lester, props; and Louise Traynod, wardrobe mistress.

KID DANCERS AT GARDEN

CHICAGO, June 16.—Paul Harrington, the six-year-old dancing wonder is now doing Valentino's famous Argentine Tango at the Midway Gardens. Mary Martha Ford, another child dancing wonder, who is only 5½ years old is Paul's dancing partner.

FLAIG TO PRODUCE STOCK

CLEVELAND, O., June 14.—Gus Flaig has been engaged to produce stock burlesque at the Band Box Theatre, this city, for M. S. Mannheim. He will start June 24. Flaig has signed Bennie Moore and Paul Ryan for the Mannheim shows on the Mutual Circuit for next season.

"STEP LIVELY GIRLS" CAST

The roster of Julius Michaels' "Step Lively Girls" on the Mutual Circuit next season will be Harry Bentley, principal comedian and producer; Miss Maybelle, Jimmy Elliott, Pep Bedford, Alice Melvin, Jim Carlton and Eugene Rauth.

SIGN FOR "LET'S GO"

Fred Clark has engaged for his "Let's Go" company on the Columbia Circuit next season the following: Pat White and Manny King, who are the featured comedians; Margaret Cain and Sammy Thompson's Jazz Entertainers. This is the first time in about nine years that Pat White has been on the Columbia Circuit. He is one of the best-known comedians in burlesque, but in recent years has been featured over the American and Mutual circuits. King has been away from burlesque for the past two seasons playing vaudeville. It looks like a good combination of comedians.

MARGARET ANGLIN'S PLAYS

Margaret Anglin, who will produce several plays at the Curran Theatre, San Francisco, will open the season there on June 25 with Oscar Wilde's "A Woman of No Importance." This will be followed by a number of her other successes in which she has been seen in the east. In the cast will be Harry S. Mintern, Keith Wakeman, Elwyn Harvey, Janet Cameron, Harry Barfoot, Roland Rushton, Richard Elwell and Emelia Melville.

"MAGNOLIA" FOR B'WAY

Alfred E. Aarons' production of "Magnolia," a comedy by Booth Tarkington, in which Leo Carrillo was starred, concluded a two-week preliminary season at the Apollo Theatre, Atlantic City, last Saturday night. With practically the same cast, the play will be given its New York premiere early in September.

SIGN FOR "FRENCH MODELS"

Jake Potar has engaged for his "French Models," for the coming season on the Mutual Circuit, Jack Ormsby, Sammy Spears, Harry Beasley, Betty Palmer and Eddie Hart. Two more are necessary to fill.

CLARK WITH HASTINGS SHOW

Sammy Clark has been engaged by Harry Hastings to do the advance work for his "Silk Stockings Revue" next season. Clark was ahead of the "Radio Girls" last season.

KAY JOHNSON IN "UP THE LADDER"

CHICAGO, June 16.—Kay Johnson, formerly of the cast of "R. U. R." at the Cort is now playing in "Up the Ladder" at the Central. She is taking the role heretofore played by Ann Marston.

Models Wanted

Show girls who wish positions as models for the summer months may apply to

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TRENTON, N. J.

Capitol (Second Half)—Fenner & Roberts—Chas. & Marie Markwith—Billy Arlington & Co.—Lynn & Howland—Adelaide Bell & Co.

UNION HILL, N. J.

Pastime—Wathour & Princeton—Hal & Hazel Langton—Pearl Regay & Lester Shean—Hurst & Vogt—Frank Silver & Band.

UTICA, N. Y.

Colonial (Second Half)—Bender & Knapp—Margie Burton—May & Hill—Frank Farron—Eleta Garcia & Co.

WATERTOWN, N. Y.

Olympic (Second Half)—Onri & Dolly—Jas. & Edith Janes—Bennington & Scott—Yates & Carson—Chong & Moey.

WHEELING, W. VA.

(Second Half)—Jack McLeod—Dillon & Milton—Ray & Hilliard.

YOUNGSTOWN, OHIO

(Second Half)—Hazell & Redfield—Hal & Francis—Five Entertainers—Rex Comedy Circus—Lloyd Nevada & Co.

BATON ROUGE AND SHREVEPORT

Sheldons—Sterling Four—Baxley & Porter—Demarest & Collette—Howard Brochman Revue.

NEW ORLEANS AND MOBILE

Will Morris—Montana—Kellem & O'Dare—Brown & Whitaker—Lone Star Four.

MOBILE AND NEW ORLEANS

Powell & Brown—Lang & Haley—Raymond, Bond & Co.—Harry Breen—The Bradnas.

NASHVILLE AND CHATTANOOGA

Galvin & O'Connor—Sabbott & Brooks—Anderson & Graves—Joe Laurie—Hallia Bert & Co.

NASHVILLE, TENN.

(Second Half)—Stewart & Mercer—Murray & Gerrish—Kennedy & Rooney—Eddie Nelson—Ann Francis & Johnnies.

RICHMOND AND NORFOLK

Doris Duncan—Juggleland—Briscoe & Rauh—Sewell Sisters & Co.—Fenton & Fields.

CHICAGO KEITH OFFICE
Week of June 25, 1923

CLINTON, IND.

Capitol (First Half)—Jimmie "Mimic" Dunn—Dameral & Vail. (Second Half)—Bob, Peggy Valentine—Four Tamakis.

DETROIT, MICH.

La Salle Garden (First Half)—Gibson Sisters & Grady—Farnell & Florence—Ward & Dooley. (Second Half)—Autumn Trio—Potter & Gamble.

KOKOMO, IND.

Strand (First Half)—Gilletta & Rita—Berger & Seamon—Weston & Fline—Zeno, Moll & Carl. (Second Half)—Pierce & Goff—Jimmie "Mimic" Dunn—Giletta's Monks.

LEXINGTON, KY.

Ben Ali—Stellar Saxo Five.

FINDLAY, OHIO

Majestic—Octavo & Volta.

RICHMOND, IND.

Murray (First Half)—Stellar Saxo Five—Four Tamakis. (Second Half)—Giletta & Rita—Weston & Fline.

TERRE HAUTE, IND.

Liberty (First Half)—Pierce & Goff—Galetta's Monks. (Second Half)—Berger & Seamon—Zeno, Mell & Carl.

WESTERN VAUDEVILLE
Week of June 24, 1923

CHICAGO, ILL.

Majestic—Berg & English—France & Jerome—Medbury & Eltis—Tabor & Green—Warr's Jazz Symphonists—Clayton & Lennie—Visser & Co.—Stanley & Wilson Sisters.

ABERDEEN, S. D.

Orpheum (Sat. & Sun.)—Sweet & Hill—Fairman & Furman—Ebenezer & Co.

FARGO, N. D.

Grand (First Half)—Sweet & Hill—Fairman & Furman—Ebenezer & Co. (Second Half)—Norton & Wilson—Karl Karey.

GRAND FORKS, N. D.

Orpheum (Fri. & Sat.)—Sterling & Gold—The Gregorys.

GRAND ISLAND, NEBR.

Majestic (Sunday)—Frank & Mae Collins. (Friday & Saturday)—Grace Manlove & Co.—Casey Devlin—Al Barnes & Co.

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VAUDEVILLE BILLS

(Continued from page 21)

KANSAS CITY, KANS.

Electric (First Half)—Healy & Garnella—Fox Fletcher Trio. (Second Half)—Crystal Bennett & Co.—Foxworth & Francis.

KANSAS CITY, MO.

Globe (First Half)—Ardell Bros.—La Rose & Lane—Bert Adler. (Second Half)—Freehand Bros.—Murray & Barton—A Pair of Deuces.

KEOKUK, IOWA

Regent (June 25)—McIlyar & Hamilton—Lamberti.

LA CROSSE, WIS.

Rivoli (Sunday)—Sterling & Gold—Norton & Wilson.

MILWAUKEE, WIS.

Majestic—Sigsbee's Dogs—Olga Kane & Co.—Tom Davies & Co.—Harry Rappi—Cheyenne Days—Brown & Lavelle—Fiveck & Claret.

NORFOLK, NEBR.

Auditorium (Wed. & Thurs.)—Grace Manlove & Co.—Casey Devlin—Al Barnes & Co.

ST. LOUIS, MO.

Grand—Lampinis—Densmore Sisters & Howland—Mack & Redding—Coulter & Rose—Debell & Waters—Desley Sisters—Stanley & McNabb—Page, Hack & Mack.

Skydome (June 25) (First Half)—Mons. Herbert—Donna Darling & Co. (Second Half)—McIlyar & Hamilton—Keith & Parker—Bert Adler.

SOUTH BEND, IND.

Palace (First Half)—Browning & Roberts—Six Belfords. (Second Half)—Knapp & Cornella.

SPRINGFIELD, MO.

Electric (First Half)—Keith & Parker. (Second Half)—Healy & Garnella.

TOPEKA, KANS.

Novelty (First Half)—Freehand Bros.—Murray & Barton—A Pair of Deuces. (Second Half)—Frank & Mae Collins—Fox Fletcher Trio—Lawrence & Berman.

PANTAGES CIRCUIT
Week of June 25, 1923

TORONTO, ONT., CAN.

Pantages (6 days, open Saturdays)—Gintaro—Harry Coleman—Mikado Opera Co.—Kitner & Reaney—La Petite Revue.

HAMILTON, ONT., CAN.

Pantages (6 days, open Saturday)—The Cromwells—Herman & Briscoe—Dalton & Craig—Les Gelles Trio—Bartou Revue.

CHICAGO, ILL.

Pantages—Passing Parade (Unit).

EDMONTON AND CALGARY

Selbina & Nagel—Renzetta & Gray—Aleko—Clark & O'Neil—Canadian Vet. Band.

TRAVEL

Prevost & Goulet—Cornell, Leona & Zippy—Yvette & Co.—Grew & Pates—Corralini's Animals.

SPOKANE, WASH.

Winton Bros.—Jones & Sylvester—Latell & Vokes—Jack Powell Sextette—Foley & Leture—Roy & Arthur.

SEATTLE, WASH.

Petrans—Nay Bros.—Casson & Klem—Georgia Minstrels.

VANCOUVER, B. C.

Ziska—Ulis & Clark—Night in Spain—Jack Strouse—Jack Hedley Trio.

BELLINGHAM, WASH.

Adonis & Dog—O'Meara & Landis—Poole's Melody Maids—Youth— Downing & O'Rourke—La France Bros.

TACOMA, WASH.

Lewis & Brown—Knowles & White—Harry Downing & Co.—Marion Claire—Long Tack Sam—Les Claddons.

PORTLAND, OREGON

Leon & Mitzi—Pudcella & Ramsay—Juliet Dika—Clay Couch & Co.—Kranz & White—Three Falcons.

TRAVEL

McBanns—Connolly & Francis—Telephone Tangle—Gallerini Sisters—Warren & O'Brien—Gautier's Toy Shop.

SAN FRANCISCO, CAL.

Martinett—Conn & Albert—Klass & Brilliant—Francis Renault—Geo. Mayo—Dance Evolutions.

OAKLAND, CAL.

Laurie Devine—Frankie & Johnny—Harry Seymour & Co.—Chuck Haas—Callahan & Bliss—Whitehead & Band.

LOS ANGELES, CAL.

Castleton & Mack—Cronin & Hart—Speeders—Walter Weems—Sheiks of Araby.

SAN DIEGO, CAL.

The Whirl of the World.

LONG BEACH, CAL.

Hoyt—Phil LaTosca—Sid Gold & Bro.—Honeymoon Ship—Carl McCullogh—Alexander.

SALT LAKE CITY, UTAH

Allen & Taxi—Princeton & Vernon—Dummies—Nan Halperin—Pasquali Bros.

OGDEN, UTAH

Orpheum—DeLyons Duo—Burke & Betty—Ned Norton & Co.—Regal & Moore—Reno Sisters & Allen—Hori Trio.

DENVER, COL.

Empress—Sensational Togo—Five Chapins—La Pine & Emery—Marriage vs. Divorce—Finlay & Hill—Wille Bros.

COLORADO SPRINGS AND PUEBLO

Equilli Bros.—Chick Supreme—Ross & Roma—Lewis & Norton—Bob LaSalle—Joe Jackson.

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KANSAS CITY, MO.

Schepp's Circus—Tony & George—Lillian Burkehart & Co.—Chas. Howard & Co.—Hubbell's Singing Band.

MEMPHIS, TENN.

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MARCUS LOEW CIRCUIT
Week of June 25, 1923

NEW YORK CITY

American (First Half)—Jason & Harrigan—Benny Marks & Co.—Romas Troupe—Wainwrights—Al Raymond—Lillian Ziegler & Co. (Second Half)—Thomas & Hayman—Fields & Fink—Cardo & Noll—Dunedin & Play—Sharon Stevens & Co.—Frazer & Bunce.

Orpheum (First Half)—Arco Bros.—Northlane & Ward—Cardo & Noll—Judson Cole—Farrell, Taylor Trio. (Second Half)—Kafka & Stanley—Lillian Morton—Thos P. Jackson & Co.—Foster & Seamon—Valda & Co.

National (First Half)—Margaret & Alvarez—Bronson & Renee—Foster Girl—Frazer & Bunce—Corinne, Himber & Co. (Second Half)—Frank Shields—Northlane & Ward—Cosslar & Beasley Twins—Steppe & O'Neill—Romas Troupe.

Greeley Square (First Half)—Gold & Goldie—Greenwald & Nase—Cosslar & Beasley Twins—Maxon & Brown—Selma Braatz & Co. (Second Half)—Page & Green—Jason & Harrigan—Friend & Hickey—Farrell, Taylor Trio—Al Raymond—Snappy Bits.

Delancey Street (First Half)—Page & Green—Dunedin & Play—Taylor, Howard & Theim—Fisher & Bertram—Fields & Fink—Valda & Co. (Second Half)—Claymo—Dreon Sisters—Hoban & Green—Bobby Jarvis & Co.—Harry Hines—Moss & Manning Sisters.

Boulevard (First Half)—Fletcher & Pasquale—Cooper & Lacey—Bobby Jarvis & Co.—Buie & O'Brien—Knight & Knave. (Second Half)—Four Yllerons—Evans & Wilson—Fisher & Bertram—Antrim & Vale—Quixey Four.

State (First Half)—Stanley & Alva—Frost & Morrison—Evans & Wilson—Fay Marbe—Steppe & O'Neill. (Second Half)—Three Wheeler Boys—Bronson & Renee—Grey & Old Rose—Fay Marbe.

Avenue B (First Half)—Ella LaVail—Clinton & Cornell—Fred. Weber & Co.—Lehr & Kennedy—Camia, Gladys Worth & Co. (Second Half)—John Blondy & Bro.—Irene Trevette—Salle & Robles—Justa Marshall & Co.

Lincoln Square (First Half)—Frank Shields—Weller, Maxwell & Walbank—Norton & Melnotte—Harry Hines—Snappy Bits. (Second Half)—Gold & Goldie—Frost & Morrison—Fred. Bowers & Co.—Neil McKinley—Knight & Knave.

Victoria (First Half)—Three Wheeler Boys—Lillian Morton—Jordan Saxton & Co.—Jimmy Savo & Co.—Quixey Four. (Second Half)—Ruge & Rose—Besthoff & Messenger—Taylor, Howard & Theim—Mignon—Corinne, Himber & Co.

Palisades Park—Margaret & Young—Campbells—Hubert Dyer & Co.

BROOKLYN, N. Y.

Palace (First Half)—John Blondy & Bro.—Corinne Arbuckle—Salle & Robles. (Second Half)—Fletcher & Pasquale—Joe Mach & Girls—Bayes & Smith—Camia, Gladys Worth & Co.

Metropolitan (First Half)—Four Yllerons—Sharon, Stevens & Co.—Mignon—Fred. Bowers & Co. (Second Half)—Stanley & Alva—Warman & Mack—Hanson & Burton Sisters—Jimmy Savo & Co.

Gates (First Half)—Casson Bros. & Marie—Warman & Mack—Grey & Byron—Foster & Seamon—Fred. Lindsay & Co. (Second Half)—Selma Braatz & Co.—Weller, Maxwell & Walbank—Righto—Barry & White—Tuck & Clare.

Fulton (First Half)—Ruge & Rose—Flo Ring—Marietta Craig & Co.—Friend & Hickey—Moss & Manning Sisters. (Second Half)—Arco Bros.—Bowen & Baldwin—Wainwrights—Grey & Byron—Casson Bros. & Marie.

Astoria (First Half)—Kafka & Stanley—Ardell Cleaves—Barry & Whitledge—Thos. P. Jackson & Co.—Neil McKinley—Justa Marshall & Co. (Second Half)—Margaret & Alvarez—Cooper & Lacey—Dave Thursby—Norton & Melnotte—Maxon & Brown—Fred. Lindsay & Co.

(Continued on page 27)

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"Little Nellie Kelly," "Wildflower,"
"Adrienne," "Dew Drop Inn,"
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MARTIN HERMAN	HUGH GRADY	MICHAEL MINDLIN
BROCK PEMBERTON	SIME SILVERMAN	BIDE DUDLEY
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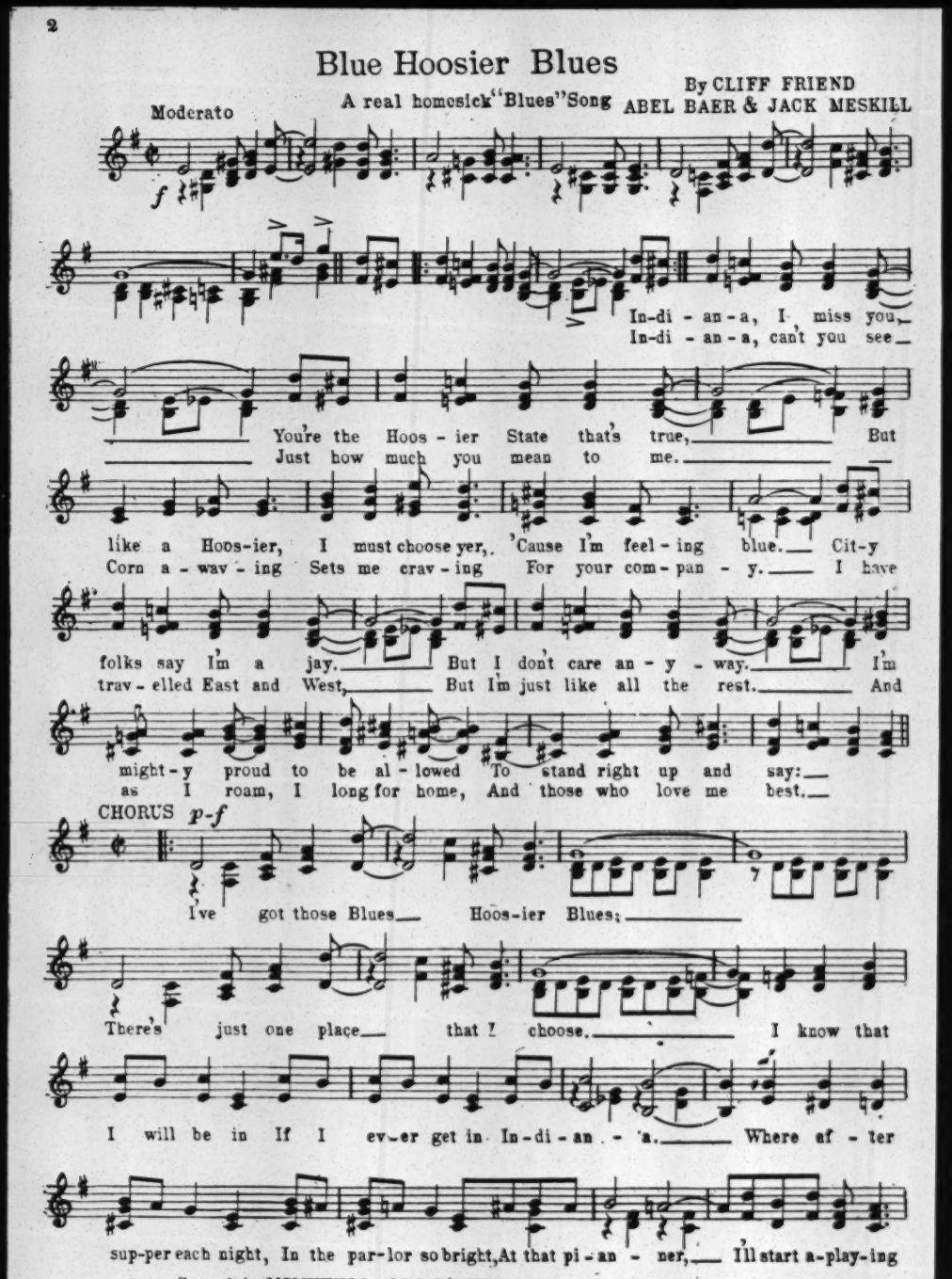
2
Blue Hoosier Blues
A real homesick "Blues" Song
By CLIFF FRIEND
ABEL BAER & JACK MESKILL
Moderato
f
In-di - an-a, I miss you,
In-di - an-a, can't you see
You're the Hoos - ier State that's true, But
Just how much you mean to me.
like a Hoos-ier, I must choose yer, 'Cause I'm feel - ing blue. Cit-y
Corn a - wav - ing Sets me crav - ing For your com - pan - y. I have
folks say I'm a jay. But I don't care an - y - way. I'm
trav - elled East and West, But I'm just like all the rest. And
might - y proud to be al - lowed To stand right up and say:
as I roam, I long for home, And those who love me best.
CHORUS p-f
I've got those Blues Hoos-ier Blues;
There's just one place that I choose. I know that
I will be in If I ev-er get in In-di-an - a. Where af - ter
sup-per each night, In the par-lor so bright, At that pi - an - ner, I'll start a-play-ing

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MEYER DAVIS

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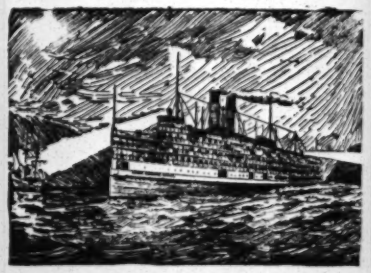
LEW VYTT

AND HIS SOUTHERN SYNCOPATORS

Jean Marshall, piano; Merton Leavitt, trumpet; Carl Schultz, second trumpet; Wm. Olsen, trombone; Lew Vytt, drums and tympan; Ambrose Casner, tenor saxophone; Herbert Jacobs, alto saxophone and clarinet; Jimmy Bott, banjo; Harry Sacher, bass.

THIS WEEK LOEW'S STATE THEATRE

HUDSON RIVER NIGHT LINES



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Music **Restaurant**

Automobiles carried at reasonable rates.

Hudson Navigation Company

Middleton S. Borland, Receiver

VAUDEVILLE BILLS

(Continued from page 25)

BALTIMORE, MD.

Hippodrome — Lucy Gilette & Co. — Hidden Voices—Herbert Denton & Co.—Nelson & Parish —Kee Tom Four.

BOSTON, MASS.

Orpheum—Melnotte Duo—Sam E. Mann—Connors & Boyne—Billy Swede Hall & Co.—Jean Granese & Co.—A Day at Coney Island.

BUFFALO, N. Y.

State—Mankin—McIntyre & Halcomb—Indian Reveries—Mumford & Stanley—Moran & Weiser.

CLEVELAND, OHIO

Loew's—Wyoming Duo—Ubert Carlton—Chic & Tiny Harvey—Matthews & Ayres.

LONDON, CAN.

Loew's (First Half)—Villon Sisters—Hughie Clark—Grazer & Lawlor. (Second Half)—Whiting & Dunn—Freddie, Silvers & Fuller—Hamlin & Mack.

MONTREAL, CAN.

Loew's—Raymond Pike—Paul & Georgia Hall —Nippon Duo—Harry Mason & Co.—Bernard & Leona—Seven Honey Boys.

NEWARK, N. J.

State — Jack Hanley — Chadwick & Taylor — Golden Bird—Adrian—Amaranth Sisters.

OTTAWA, CAN.

State—Francis & Wilson—Arthur & Lydia Wilson—Marshall Montgomery & Co.—Lazar & Dale —Mrs. Eva Fay.

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Also at HARLOWE & LUTHER'S Drug Store, 46th St. and Broadway, N. Y.

PROVIDENCE, R. I.

Emery (First Half)—Faynes—Merritt & Coughlin—Phil. Davis—Dance Varieties. (Second Half)—Bernard & Merritt—Murray & Maddox.

SPRINGFIELD, MASS.

Broadway (First Half)—Bernard & Merritt—Murray & Maddox. (Second Half)—Faynes—Merritt & Coughlin—Phil. Davis.

TORONTO, ONT., CAN.

Yonge Street—Dinz Monkeys—Wyeth & LaRue —Carey, Bannon & Marr—Fox & Kelly—Ward & Wilson—Harry Abrams & Co.

WASHINGTON, D. C.

Strand—Eicko & Keyo—Louis London—Nelson & Barry Boys—Jim & Betty Page—Songs & Scenes.

"COVERED WAGON" IN ACCIDENT

Shortly before noon last Saturday, a team of horses drawing a prairie schooner advertising "The Covered Wagon," a motion picture film, took fright while passing in front of the Hotel Astor, ran on to the sidewalk and crashed into the window of the Yorke haberdashery shop in that building. Several hundred people were passing the hotel at the time and a larger number were standing on the steps of the building when the horses balked and luckily got out of the path of the team. The driver of the wagon was thrown from his seat, but not injured. One of the horses was badly cut by broken glass.

PIATOV IS BANKRUPT

Sascha Piatov, Russian dancer, who recently was sued by Martin Ferrari, for $100,000 charging alienation of affections of the latter's wife, Natali, who is Piatov's dancing partner, purged himself of obligations in paying the judgment last week by filing a voluntary petition in bankruptcy in the United States District Court. Piatov asserts his liabilities are $101,037 and that he had no assets. Grouped among the liabilities is the $100,000 which Ferrari is attempting to collect in the action now pending in the Supreme Court.

Phil Romano's Swanee Serenaders, have joined Cliff Nazarro in vaudeville, and will open the last half of this week at Proctor's Mount Vernon Theatre.

SPECIAL TO TROUPERS

Beautiful 18-in. Black Genuine Cowhide Bag

Sewed in frame. Either linen or waterproof lining. Worth $10.00, for $4.90. Send Post Office Order for $1.00 deposit, will send Bag, balance parcel post, C. O. D.

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America's Representative Jazz Artists with Maxwell White & Dancy

THOMPSON & COVAN

In last word of dancing. After a successful season in vaudeville, sailing with Plantation Revue to open at the Pavilion, London, England.

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BOSTON, MASS.

Announces that Arrangements are Now Being Made for Monthly

$110 Round Trips to Europe

Boston — Southampton
$110
ONE WAY $65
Connecting for
London, Liverpool, LeHavre

Boston — Gothenburg
$138
ONE WAY $75
Connecting for
Christiania, Stockholm, Helsingfors, Danzig, Riga, Copenhagen

THE ABOVE PRICES INCLUDE RAILROAD FARES TO POINTS AS FAR NORTH AS STOCKHOLM

The Company plans to carry approximately two thousand passengers monthly. Make your plans now for a trip during the coming season.

Lives of passengers will be protected by EVER-WARM SAFETY-SUITS which prevent drowning and protect from exposure

A round trip, with all expenses on shipboard included, at no more expense than a vacation right here at home! To meet the ever increasing demand in this country for an inexpensive and at the same time thoroughly comfortable and enjoyable trans-Atlantic voyage, is the prime object of the Great Northern Steamship Company. Organized by progressive business men who realize the exceptional opportunity offered now for inexpensive travel in Europe, the Company will cater to the thousands of intelligent persons who wish to visit the battlefields of France, the Shakespeare country, Scandinavia, the Land of the Midnight Sun, etc. A chance of a lifetime! So it would seem; but it is more than that. The company is building for a permanent business, setting a new standard of high-class ocean travel on a one-class basis. That this can be done at a fair margin of profit has already been proved and is further outlined in our prospectus. You'll find it extremely interesting.

WE WILL ALSO SHOW YOU HOW YOU MAY BECOME A PART-OWNER IN THE MOST TALKED OF ENTERPRISE IN YEARS.

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Please send me prospectus and full particulars.

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ORCHESTRA NEWS

BALDWIN AT HOTEL NASSAU

Buddy Baldwin and his orchestra are continuing at the Hotel Nassau for the time being but it is probable that early in July the combination will move to Castles-by-the-Sea and Eddie Elkins and his orchestra will go into the Veranda del Mare of the Nassau. Elkins has a contract to play at the Castles this summer but both the Castles and the Nassau are under the same management so that they may, if they see fit, switch the orchestras in order to best suit the clientele of the different places.

Baldwin and his men have been equipped with entirely new outfits for the summer, being uniformed in gray coats and white flannel trousers. They have also purchased a new set of gold Buescher instruments. The orchestra is a versatile combination, singing and dancing besides playing, and are figured to be a good draw at the Castles, where the younger crowd congregate. Baldwin has been a fixture at the Nassau for over three years.

STRICKLAND AT STEEPLECHASE

Charles Francis Strickland and his American Melody boys who have just completed a seventeen weeks' engagement on the Million Dollar Pier, Atlantic City, will move directly from the Million Dollar Pier to the Steeplechase Pier, there to enter upon an eleven weeks' engagement. Strickland has given up his New York apartment for the summer and is making his headquarters in Atlantic City. He has his own arranger and besides this continues to write special singing numbers calculated to furnish entertainment to dance patrons.

MEYER DAVIS BOOKINGS

Among the activities of the Meyer Davis Washington office in the past few weeks is the booking of an orchestra at the Greenbriar Hotel, White Sulphur Springs, West Va., for the spring and summer season of 1923. The office has also furnished several orchestras at private functions recently, among the more important being dances by Mrs. James W. Wadsworth, George Washington University Senior Prom., Midshipmen's Ball at Annapolis, and many others.

LOPEZ AT CRYSTAL PALACE

Vincent Lopez and his Pennsylvania Orchestra, played a return engagement this week at the Crystal Palace, near Scranton, Penn., following his success there last week, when all records were broken for a one night stand dance engagement. Jim Gillespie, Lopez's press agent arranged to have several local bands and all city officials of Scranton at the depot to meet Lopez and give him the key of the city, which stunt is said to have resulted in more publicity then the recent Buffalo event.

NEW TRIANGLE RELEASE

The Triangle Music Company is releasing two new numbers this week, one a waltz harmony song entitled "Coral Sands of My Hawaii," by Billy Heagney and Bartley Costello, and "Mocking Bird Blues" by Billy Heagney. "Carolita" the Spanish fox-trot song is being recorded this week for the Brunswick record company by Gene Rodemich, well known musical director of St. Louis who arrived in New York last Monday.

CASINO BALL ROOM OPENING

The Casino Ball Room, Wildwood Park, Wildwood, N. J., will open on the 30th of June under the personal direction of Sam Lanin. The dance music will be furnished by two orchestras, the Memphis Five and Howard Lanin's Radio Orchestra.

Joe Lanin will remain at Roseland for the summer, the other orchestra being Sam Lanin's, though slightly reduced in size as is usual in the Summer.

ZINN BAND FOR VAUDEVILLE

Joseph B. Franklin has booked Walter Zinn and his orchestra, a seven-piece combination, to open in vaudeville shortly with the new Howard and Clark act, "At the Court of Old King Cole." With the exception of Zinn the men are all from Toronto, where they have been playing in one of the larger cabarets.

SPECHT DOING OUTSIDE WORK

LONDON, June 18.—Paul Specht and his Hotel Alamac Orchestra, playing at the Corner House here, played at several large functions within the past week and met with distinct approval. Specht's men all have labor permits and were allowed to work on private jobs besides the cafe engagement. On Thursday of last week Specht played a command performance for the King and Queen at Buckingham Palace, and later in the week played at Devonshire House, the Prince of Wales being present and his men have also played for Lady Clementine and Lady Ridley.

On his way to England on the *Aquitania* Specht and his men took part in all of the special events arranged on shipboard and two days out from England were tendered a dinner by the Cunard Steamship Company, owners of the ship, in appreciation of all Specht's men had done to make the voyage an enjoyable one.

YERKES AT THE BALAGAN

Yerkes' Metropolitan Players, a six-piece combination which formerly appeared at Shanley's and at the Automobile Club, have been engaged to furnish the music at the newly opened Club Balagan and will open there next week.

Yerkes' Flotilla Orchestra will close at the Hotel Congress on June 30th and will be replaced by a local combination for the summer.

GILLEN BACK IN FIELD

Frank Gillen, who was well known in the orchestra and theatrical business more than fifteen years ago, is back in the orchestra line with several big combinations booked into Broadway resorts. His newest orchestra known as Frank Gillen's Famous Players-Orchestra De Luxe, opened Monday night at the Monte Carlo Supper Club. The band is composed of eight pieces.

THREE ORCHESTRAS AT BUSONI'S

A novelty in the way of orchestra presentation occurred last week at Busoni's Balconades when three orchestras of the same instrumentation furnished the dance music, these being the Original Memphis Five, the Original Dixieland Jazz Band and the Circle Quintette. All of these are Dixieland combinations and play the style of music that the patrons of the Balconades like.

RAY MILLER IN ACT

Ray Miller and his orchestra, having closed at the Paradise Dance Hall in Newark, will open the week of July 16 at the Globe Theatre, Atlantic City, as an act, preparatory to going into the Ritz Carlton Hotel there for the summer season.

FROST MAKING RECORDS

Chester Frost and his Bostonian Orchestra, playing at the Jack-O-Lantern Inn, Portland, Me., have been engaged to make a series of records for the Victor Company and are making two trips to New York a month to fill their record dates.

SMITH FOR ATLANTIC CITY

LeRoy Smith and his orchestra will open at the Plantation Cafe, Atlantic City, on June 23, to furnish the dance music for the summer and to play in conjunction with the "Shuffle Along" show which goes in at the same time.

ORCHESTRA LEADER DIVORCED

LOS ANGELES, June 18.—Jackie Taylor, orchestra leader, was divorced last week by Vera Steadman, the motion picture actress. The case was tried in the Superior Court. She charged cruelty.

LOU DORN AT ROCKAWAY

Lou Dorn and his Chicago Five are at the Breakers, Rockaway Beach, L. I., for the Summer.

CANADIAN BUSINESS GOOD

MONTREAL, June 18.—Conditions here in the orchestra field are improving rapidly and cabaret owners are looking forward to a prosperous season. With the hot weather about here the early flood of American tourists has started and the four or five of the better class cafes and restaurants that are open are beginning to reap the harvest.

Of the larger hotels and cabarets one is employing a local orchestra, this being the Venetian Gardens. Col. MacNeil, proprietor of the Gardens, figures that during the summer business comes into the cafe regardless of the attraction of the orchestra, most of the patrons being one or two-day transients who care less for dancing than they do for enjoying the freedom of Montreal, so that he cuts down on his overhead as much as possible.

At the Windsor Hotel, Joe Denny and his band are furnishing the music. Denny enlarged his orchestra recently, adding Graeme Gardiner, formerly leader of his own orchestra in the British West Indies, and Phil Diamond, for some time connected with one of the Whiteman orchestras. Gardiner is doing most of the singing and entertaining between numbers.

The Melody Kings are at the Jardin de Danse and at the Mount Royal Hotel, Joseph C. Smith, formerly musical director of the Plaza Hotel, is furnishing the music.

MEMPHIS 5 PLAYERS WED

Jack Roth and Frank Signorelli, well known members of the Original Memphis Five, were married last week to Majorie Connelly and Jennie Eagan respectively, both couples leaving for a short honeymoon at Atlantic City directly afterward. Many friends of the newlyweds were present at a dinner following the ceremony, which included several music publishers and their representatives.

The Memphis Five closed their engagement at the Balconades on Sunday night, and opened this week at the summer resort owned by Lannin Brothers, at Wildwood, N. J. They will continue to make records during the summer, the quintette enjoying the distinction of recording for every mechanical company but two small concerns.

BIG ADS FOR BIESE

Paul Biese and his orchestra are receiving the benefit of a distinctive advertising campaign in conjunction with their engagement at the Terrace Gardens, Hotel Morrison, Chicago. In several prominent spots the management of the hotel, who are great believers in the power of display advertising, have caused huge sky signs to be erected with cut outs of Biese and his orchestra and electrical effects which make the men go through the motions of playing.

SELVIN BACK TO MOULIN ROUGE

Benny Selvin and his orchestra will return to the Moulin Rouge on Monday, June 25. Selvin and his men had been at the Moulin Rouge for almost three years but left early last fall to follow Barney Rapp at the Boardwalk. When that cabaret closed several weeks ago the orchestra went to the Pavillion Royal, but closed there last week to make room for the Plantation show which opened. Selvin's orchestra is under the direction of United Orchestras, Inc.

SCHAEFFER AT BARN CLUB

Bob Schaeffer and an orchestra of five pieces have been engaged for the summer at the Barn Club, 51st street and Broadway. All of the men in the combination are versatile and have several singing and dancing specialties. Schaeffer is the writer of several popular songs among which are "Gotta Cool My Puppies Now," "Sittin on the Curbstone Blues" and several others.

OUTSIDE ORCHESTRAS BARRED

CHICAGO, June 18.—The Chicago local of the Musicians' Union last week stepped in and prevented two outside orchestras from playing gratis at the annual music trades convention held in the Drake Hotel here. The Columbia Graphophone Company had selected Harry Yerkes' Flotilla Orchestra to represent it at the convention and play four numbers after 2.30 A. M. and the Brunswick Company had chosen the Oriole Orchestra, playing at the Edgewater Beach Hotel, as their representatives. The Chicago Union learned of this and served notice on the leaders of the respective orchestras that they would not be allowed to play. Several local orchestras appeared with Union sanction.

The rule enforced by the Union in barring the Flotilla and Oriole bands states in effect that an outside orchestra, brought into town for a specific purpose, shall not be allowed to play any other engagement in the town, whether benefit, charity or otherwise, without the sanction of the local of the town. In the past, in the case of big New York orchestras of national reputation the unions have been reticent about enforcing this rule but the feeling against outside orchestras in Chicago is rather high at present, owing to working conditions, and a start was made on the orchestras mentioned.

ORCHESTRA CONTEST AT ORPHEUM

A big orchestra contest is on this week at the Orpheum, Brooklyn with fifteen bands appearing during the five evenings of the week. On Monday evening, the following will appear: Shelburne's Hotel orchestra, Brighton Hotel Honey Boys Serenaders, and Bob Fridkin's Society Orchestra from Oetjen's.

Tuesday evening: Michael Cirina's Melody Boys from Stauch's Cordes Forest Hill Inn Orchestra, Danceland Orchestra from Busoni's.

Wednesday evening: Hotel Bossert Marine Roof Orchestra, Brighton Hotel Ballroom Crescent Five, Original Georgia Five from Rosemont Ballroom.

Thursday evening: Sidney Springer's Famous Serenaders from Stauch's Youngman's Original Swanee Syncopators, Paramount Jazz Band.

Friday evening: Vincent Lopez Beau Rivage Orchestra, Chauncey Gray's Rosemont Ballroom Orchestra, Bohemian Society Orchestra.

On Saturday evening the five winners of the above nights will compete for the final awarding of cash prizes.

MILLER PLAYS FOR MOSS

Ray Miller and his orchestra played for a special engagement at the home of B. S. Moss in Far Rockaway on Saturday night. Miller and his men are laying off this week, most of the men taking a vacation, but they will open in vaudeville here in New York beginning next Monday and playing locally until they leave for Atlantic City, to open at the Ritz Carlton on July 14.

PIKE FOR NEW BEDFORD

The United Orchestras, Inc., have booked Bill Pike and his orchestra, a six piece combination, at the New Bedford Hotel Roof, New Bedford, Mass., for the summer. Pike has been working under the direction of United Orchestras for the past nine months, ever since he closed with his own orchestra at Murray's Roman Gardens last summer.

"BROWNIES" AT GARDEN

Bill Brown and his "Brownies," a colored organization of seven pieces, opened last week at the Terrace Garden Dance Carnival and will probably remain there all summer. This orchestra will alternate with Andy Grant's Aunt Jemima Jazz Band, which has been at Terrace Garden for the past six months.

TED GROH RE-ENGAGED

Ted Groh, musical director, has been re-engaged by Jacobs and Jermon for next season.

Walter Abel has been added to the cast of "Mary,, the Third."

MacSoverign will open an Orpheum circuit tour on, October 8th.

Sylvia Loyal will return to this country from Germany in September.

Anderson and **Yvel** will open for a tour of the Orpheum circuit on June 25th.

Alice Lawler is being featured in the new revue at The Nightingale, New York.

Edward S. Kellar, the artists' representative, is vacationing on the Great Lakes.

Neil McKinley opened for a tour of the Loew circuit at the State Theatre last week.

Pauline Bent and **Rosalie Claire** are rehearsing a new act in which they will open shortly.

Kovacs and **Goldner** have been routed over the Orpheum circuit beginning September 16th.

Harry Miller and **Peggy Fears** opened for a tour of the Keith time in Montreal on Monday.

Betty Washington returned to New york last week after a tour of the Keith New England houses.

Bessie Barriscale will start a tour of seventeen weeks over the Orpheum circuit on September 9th.

Billy Dale and **Glenn Condon** left on Sunday for a motor trip through the Adirondack mountains.

Carrell and Mack have been routed over the Pantages Circuit, and will open in Toronto, July 28.

Fred Walker and **Flo O'Dell** will shortly appear in a new act, "Why Must We Fellows Suffer?"

The Homer Sisters sailed for England last week to fulfil an engagement over the Moss and Stoll Circuit.

The Four Ortons have completed a tour of the Pantages circuit and are now playing the Poli time.

Frances Renault, last year with Shubert vaudeville, is now in California, playing the Pantages time.

Alexandra Carlisle is now playing the leading feminine role in "The Fool," at the Times Square Theatre.

Needham and Wood, who recently closed with the "Tango Shoes" act are vacationing in Atlantic City.

M. E. G. Lime and company have been routed over the Orpheum circuit, and will open on August 26.

Harry Coleman has replaced Roger Gray in C. B. Maddock's tabloid musical comedy, "The Son Dodger."

Merritt and Mann have been given a route over the Independent time in their new act, "The Smart Fool."

Pat Moriarity and May opened last week in a new act called "The Trousseau," written by Billy K. Wells.

ABOUT YOU! AND YOU!! AND YOU!!!

Lizzie B. Raymond, who has been doing her own sketch, has joined Cliff Dean's "The Unfair Sex" in vaudeville.

Jewell and Rita have completed a tour of the Pantages circuit, and will play a repeat tour over that route next season.

Ben Linn closed with the "Caroline" company, and is summering at Rochester, N. H. He is reengaged for next season.

Rogue and Rose are playing Loew's Metropolitan and Loew's Gates Theatres this week, prior to a tour of that circuit.

Golden and West, last seen with Mabel Ford's revue, have routined a two act of their own in which they will open shortly.

Harry Mundorf, Keith foreign representative, is mourning the loss of his sister, Marguerite, who died last Monday, June 11.

George and Lillian Mitchell returned from England last week and have started a tour of the Keith and Orpheum circuits.

Marion Raymond, formerly with the act known as "Pretty Peggy," is making her debut as a single on the Keith time this week.

Bunny Caverly and **Frank Aberwald** have combined in a new comedy, singing and dancing act, in which they will open this week.

Dave Roth has recovered from the injuries he received in an automobile accident in Philadelphia, and has returned to work.

Slayman Ali, who recently closed with the Eddie Cantor show, "Make It Snappy," is now doing a single act over the Loew circuit.

Abe Brin, eastern press representative for the Orpheum circuit, is vacationing this week, with Ben Kuchuk filling in for him.

Frank Blyer has completed a forty weeks' engagement at the Moulin Rouge, New York, and is visiting his parents in Minnesota.

Toye, Ross and Mahoney, who recently closed with the vaudeville revue, "Tango Shoes," are framing a new "three act" for vaudeville.

Jules and Max have signed with the Morris and Bernard musical stock company which opened at Morrison's Theatre, Rockaway, this week.

Dorothy Russell, daughter of the late Lillian Russell, will return to vaudeville on June 25th, and in a new playlet will be seen at the Riverside.

Francis X. Donegan and **Julia Steger** will open in the Keith New York houses this week, having returned from a tour of the Orpheum circuit.

The Dancing Roots have been signed for a summer run as additional features of the Harry Walker Revue at the Motor Square Hotel, Pittsburgh.

The Avalon Four have completed a long and successful engagement at the National Theatre, Detroit, and are planning an early return to vaudeville.

Willard Mack has signed to return to motion pictures and will make his reappearance in Constance Talmadge's new picture, "The Dangerous Maid."

Jack Smith, singing juvenile, has scored quite a hit in "Village Belles," the new floor show at Jimmy Kelly's Allegria Cabaret, Greenwich Village.

Aleko and Company have been routed over the Pantages circuit in their mind reading act. This makes the ninth tour of the "Pan" time for this act.

Harry Linetska, formerly with Floyd Stoker, is now one of the floor representatives in the Keith Vaudeville Exchange for the H. B. Marinelli office.

Bobby Higgins has replaced Olin Howland in "Wildflower" at the Casino, the latter having contracted to make motion pictures for the Cosmopolitan Productions.

Danny Dare has replaced Nat Nazarro, Jr., in "The Passing Show" in Chicago. Nazarro left to join the new "Passing Show" at the Winter Garden in New York.

Jocelyn de Velouff, Vee and **Bee, Gordon Bennett** and **Burley** and **Kiddon** have been placed with the new Monte Carlo Revue through the Harry Walker Booking Office.

Roberta Arnold is to have the leading role in "Pansy," the new comedy by Herbert Hall Winslow, which Messrs. Mindlin and Goldreyer will place in rehearsal next month.

Harry Bradley, who plays the role of Father Whalen in "Abie's Irish Rose," and Miss Lottie Alter, were married last week in the All Saints' Episcopal Church, at Bayside.

Julia Sullivan, head of the communication department for George M. Cohan, departed last Saturday for a two weeks' vacation which she will spend at Sparrowburg, New York.

Ann Linn and **Daphne Pollard** have been signed for the new edition of "Greenwich Village Follies," which will be launched at the Shubert Theatre the latter part of August.

Charles Somerville, newspaper man and author, will make his stage debut in Test Dalton's farce, "Adam's Apple," which will be launched at a Broadway playhouse next month.

James B. Carson has been engaged by Henry W. Savage for a principal role in "Minnie and Me" in which Mitzi is starred, when the play opens in New York early in September.

"Dody" Fry, of Keith's Royal Theatre's box office, is now in J. J. Maloney's office, filling it for Mrs. Irene Clark, who is on her vacation and will be absent until September.

Russell and Pierce, who closed recently on the Keith circuit, have been booked for a tour of the Fox houses, doing their routine of comedy acrobatic tumbling, singing and talking.

Margaret Wilson and **Gladys James** have been added to the beauty sextette which is one of the features of Ned Wayburn's "Demi-Tasse Revue," at the Hotel Shelburne, Brighton Beach.

Dunn and Reeves have commissioned Eddie Hayden O'Connor to provide a new act for them for next season, and in the meanwhile will sojourn in bucolic precincts until the act is completed.

Constance McLaughlin, of the "Ziegfeld Follies," is another one of the stage folk who does not devote all her working time to the stage. She writes poems and short stories. And sells 'em too.

Will Archie, the pint sized comic, will return to the stage after an absence of several years to appear in support of La Bernicia in a new production act, entitled "At The Court of Old King Cole."

Maidel Turner has been engaged for the cast of "Pansy," a comedy which Mindlin and Goldreyer will put into rehearsal on August 20. The attraction will open at the Apollo Theatre, Atlantic City on September 10.

Norman Trevor, recently seen in "The Mountebank," is returning to London with his daughter Doris. He will return to America the latter part of August to begin rehearsals for "Success," a new play by A. A. Milne.

Jamie Kelly, the vaudeville author, has withdrawn his play, "Forgotten Sweethearts" from the Melbourne-Arden Productions, Inc., and has placed it with another firm, which will give it a hearing in the early autumn.

Mrs. Evelyn Faber Devoy was suddenly stricken with acute appendicitis while playing Keith's Syracuse with her husband, Arthur Devoy, last week, and an immediate operation was made necessary. She is now recovering.

Ethel Sinclair and **Marie Gaspar** have resumed their vaudeville partnership and are back in vaudeville in a new act by Paul Gerard Smith, "The Long, Long Trail." It's about two girls who went riding and had to walk home.

May Robson returned from a sojourn in Europe last Saturday. Upon her arrival she went to her summer home in Maine, where she will stay until Gus Pitou will have a new play ready to produce with her featured next season.

Charles Finberg, formerly manager of the Grand Theatre, Hartford, Conn., which played burlesque and Shubert unit vaudeville has retired from the theatrical field and is now operating an automobile tire establishment in Hartford.

CASSON BROS. & MARIE In "DANCE NOVELTIES AND ORIGINALITIES"

Featuring their original Novelty. An impression of the "RAG TIME RASTUS, DANCING DOLLS" on Phonographs. Working

DEATHS

EVELYN NELSON, actress, who had played comedy roles in the films, died last week by inhaling illuminating gas in her home in Los Angeles. Two notes were found in the room, one of which stated that she was tired. She was twenty-three years old and lived with her mother, Mrs. George P. Nelson.

THOS. C. LEARY died June 13 from a complication of diseases, after an operation performed at the Roosevelt Hospital, New York, a week previous. Mr. Leary was well known as a character actor on the Pacific Coast, and came East in about 1900. He appeared in various plays, his last engagement calling for his appearance, as the Chinaman in "Mecca." He is survived by his widow, who was known years ago as one of the Hull Twin Sisters. He was a member of a Masonic Lodge in San Francisco.

CHARLES H. STEADMAN, a prominent theatrical man of Norwich, Conn., died last week in St. Joseph's Hospital in Providence at the age of fifty-nine. Steadman was the manager and part owner of the Palace Theatre in Providence and was the owner of the Empire Theatre in Block Island. He had another theatre in process of construction in Norwich at the time of his death.

IN MEMORY
of the birthday of our boy
HARRY S. CLARK
son of
Mr. and Mrs. William S. Clark
Gone but not forgotten
Died January 13, 1922

DAVE CONROY died June 6 at his home in Brooklyn, N. Y. He was about seventy years of age and made his first public appearance at the old Grand Duke Theatre in New York. He appeared with Jack Daly at Tony Pastor's Theatre on the Bowery in "The Fogarty Musketeers. Later on Conroy and Daly, with Micky Thompson and Matt Daly appeared as the Shamrock Four in all the variety theatres. He afterwards worked with Phil McFarland. He is survived by his widow and two children.

FILMS FOR THE CENTURY

SAN FRANCISCO, June 18.—The Century Theatre will be remodeled at a cost of $50,000 and re-opened in July as a motion-picture house under the direction of J. A. Brehany, with William McStay as press representative and Charles M. Pincus as house manager.

New runways to the balcony will be built, a big organ installed and other alterations made to the lobby and interior of the theatre. Behany was formerly with D. W. Griffith, as Coast representative, and Pincus has been with the Herbert L. Rothchild entertainments, from which he resigned last week. McStay is a well-known local newspaper man.

HALL NOW STAGE DIRECTOR

CHICAGO, June 16.—Willis Hall who was in the cast of "Light Wines and Beer," which closed at the Selwyn Sunday night has assumed charge of the stage direction at the New McVickers Theatre, succeeding C. A. Niggemeyer, who left for the coast to join the DeMille forces. Mr. Hall is one of the best known stage directors in the country and has operated the stock company at the Victoria Theatre for the past two seasons.

NEW FRANK DAZEY PLAY

Frank Dazey, whose play "Peter Weston," with Frank Keenan in the title role, scored a decided success, has written a new one, called "The Untamed." It will get its first performance on the Pacific Coast and will be produced by Thomas Wilkes.

Ernest Hare, Jean Granete and **Brother** and **Cecil** and **Kay** will appear in Will Morrissey's summer revue.

"RAINBO BLOSSOMS" FINE REVUE

Too much credit cannot be given Edward Beck for the excellent summer production "Rainbo Blossoms" which opened the outdoor garden of Fred Mann's Million Dollar Rainbo Room in Chicago. "Rainbo Blossoms" is the best cabaret entertainment ever put on at the Rainbo Garden. It is as diversified as possible. Sixteen girls, whose pulchritude and youth are a predominant factor in enhancing the value of this summer entertainment compose the chorus. The girls are well-trained and all good dancers, executing some of the most difficult steps with ease and grace. "Rainbo Blossoms" is splendidly arranged and the smoothness with which it ran on the opening night, showed that Edward Beck had given considerable time and effort in perfecting his production.

Evans Burrows Fontaine is playing a return engagement and was the main drawing attraction in the new summer show. Miss Fontaine executes several dance numbers for which she is well-known and received great applause.

Other principals who helped to make the evening a most enjoyable one were Linda, that wonderful little dancer in several special numbers.

Ruth Etting Known as "Chicago's Sweetheart" carries her honors lightly and has proven the right to the name, having played six months at the Rainbo Garden without change, the longest single long-run of any person in any cafe in Chicago. Miss Etting has a style all her own in putting over single numbers and scored a hit.

"Bobbie" Tremaine, late in vaudeville, offered some oriental dance numbers that were a revelation. Miss Tremaine worked hard and earned the appaluse which she received.

There were some very pretty dance numbers done by the Abbott trio, Rose Kirseur, Mary Colburn and Frances Allis. These girls not only did specialty numbers, but led several production numbers.

Elsie Cole, prima donna, carried her honors nicely and Floyd Carter, baritone, who had little to do, did this well.

The whole production is richly costumed, the like of which has seldom been seen in a cabaret revue. These were executed by Mme. Rene and Mme. Linton of the Linton Shop. The Linton costumes worn in "There's a Rainbo in the Sky" number, were the last word in costume creation.

Frank Westphal and his Rainbo Orchestra, furnished excellent music for the production as well as for the dancing.

The new outdoor garden is laid out along the lines of a California garden and Al Mann saw to it that patrons received every courtesy, a personal service, which has been responsible for the success of Fred Mann's Million Dollar Rainbo Room.

SAYS FILM MADE A MILLION

The complaint of Mrs. Ruby G. Locklear, widow of Lieut. O. Kocklear, who was killed, along with Lieut. Elliott while making "The Skywayman" for the Fox Film Corporation in a suit to recover $50,000 alleged to be owing to her by the film company, was dismissed last week by Supreme Court Justice Tierney but Mrs. Locklear was allowed twenty days within which to file a more definite complaint.

Mrs. Locklear alleged in her complaint that after her husband and Lieut. Elliott had fallen to their death while engaged in making the picture the directors of the Fox Film Corporation had notified the widows they had set aside 10 per cent of the profits of which each would get half. Mrs. Locklear claims that the film made over $1,000,000.

"CONNIE GOES HOME" OPENING

Kilbourn Gordon will present "Connie Goes Home," a play by Edward Childs Carpenter, at the Apollo theatre, Atlantic City, next Monday.

NEW "PASSING SHOW" IS WINTER GARDEN'S BEST REVUE

"THE PASSING SHOW OF 1923," a musical revue presented by Lee and J. J. Shubert, in two acts and thirty-two scenes. Book and lyrics by Harold Atteridge; music by Jean Schwartz and Sigmund Romberg. Presented at the Winter Garden on Thursday evening, June 14, 1923.

Principals—Walter Woolf, Joan Hay, George Hassell, George Jessel, Helen Shipman, James Watts, Roy Cummings, Josephine Drake, Barnett Parker, Bob Nelson, Olive Ann Alcorn, Nat Nazarro, Jr., Flanagan and Morrison, Louise Dose, Hal Van Rensselaer, Libby and Sparrow, Vera Ross, William Pringle, Jack Rice, Jean Steele, Frank Bernard, Ande Jochim, James Hamilton, Trado Twins, Tom Nip, Jeanette Gilmore, Francis Z. Mahoney, Bob Gilbert and Jack Hall.

The biggest, fastest and by far the best of the many revues that have been seen at the Winter Garden during its life of twenty or more years is the new "Passing Show." Rehearsed, put into good running form and opened all within a period of three weeks, the show is little short of marvelous.

Despite its rush to production, the show on the opening night was smooth and fast running, practically no slips and, beyond the fact that it ran late, was in fine entertaining form. A few cuts and changes were made for the second act on the second night and a few more improvements during the week found the show all that could be desired.

Like its many predecessors it is an enormous production, but in this surpasses any of its predecessors and can well be described as gorgeous. From a scenic and costuming standpoint it easily runs away from not only all the Winter Garden shows but most of the other big Broadway shows as well.

There are no big names in the production but there is a long list of clever entertainers and they more than make up for a single star with a mediocre support. The leaders in entertaining were the newly arrived English Joan Hay, who displayed a voice of beauty and a charm of manner. Helen Shipman danced delightfully and sang well also. A score or more others were good and the comedian section of the piece exceptional.

George Hassell, the English comedian, was funny from start to finish, particularly good in a bit wherein he attempted to deliver a dramatic speech in the midst of a Russian dance executed during a rehearsal of the dramatic bit.

Another good bit was that of Hassell and James Watts, who did a laugh-provoking five minutes in a broken-down taxicab.

In a wild comedy bit, Roy Cummings and Billee Shaw did their vaudeville act cut to a few minutes, and all the more amusing on that account. Cummings did even more falls than when in the two-a-day.

George Jessel and Ann Lowenworth scored one of the laugh hits of the show in an upper box scene. Jessel and his mother are at a French play. Jessel translates the dialogue into English and then to enlighten the mother twists it into Hebrew. The mother enjoyed it keenly and laughed, talked and ate an apple as the play went on.

A real novelty for the Winter Garden was furnished by Ed Flanagan and Alex Morrison in their golf act. This offering, familiar to many patrons of vaudeville, was brand new to the Winter Gardeners, who laughed from start to finish. It is one of the brightest bits seen at the Garden in years.

An auction shop scene was rather dull and served to drag matters a bit, and though well played could easily be eliminated.

One scene worthy of special mention was that of the "Beginning of the French Revolution," with Walter Woolf singing a dramatic number which was decidedly of a grand opera type and in which he not only did a really fine bit of singing but displayed a voice with a thrill that carried over the entire audience.

Another fine scene was that of Westminster Abbey at the time of the wedding of the Duke of York and Lady Elizabeth. The reproduction of the wedding was beautiful and Nat Nazarro, Jr., in the part of the Prince of Wales, looked so strikingly like the original that Ohs! and Ahs! over the resemblance were heard all over the house.

A big collection of dancers in steps that smacked with speed and novelty furnished a big portion of the entertainment and a number of new and clever steppers scored time and time again. The Trado Twins scored a hit all by themselves. Nat Nazarro, Jr., did well, while Frank Bernard, recently in the "Bombo" show, did finely.

There were several good laughs in the "Foolish Husbands" bit and James Hamilton, new to the Winter Garden, was good in that and other scenes.

The largest and doubtless the best scene in the revue was that of a big chandelier decorated with the living figures of girls, scantily but artistically draped, who furnished one of the real thrills of the show.

The new Passing Show is a wonder, its stay is bound to be a long one.

LETTER LIST

LADIES

Allan, Maud E.
Chadwick, Uma
Costello, Pat
Franklin, Harriette F.
Gray, June
Hynes, Agnes L.
Kennedy, Eleanor
Kohler, Emma
Leighton, Blanche
McPherson, Mary
Merrill, Alma
Palleter, Lucille
Sheppard, Mrs. Mary
Singer, Pattie
Sletner, Babe
St. Claire, Ivy
St. Claire, Jay

GENTLEMEN

Brown, Harry
Buckley, Thomas
Compton, Sam. T.
Dawning, Robert
Faulk, Archie
Fay & Florence
Fletcher, Edward P.
Foster, Billy
Fuller, Earl
Gordon, Leon
Hayes, Rich.
Healy, Johnnie
Lewis, Edgar
McKay, R. W.
Nordstrom, Leroy
Ormonde, Harry
Pandur, Bobby
Pantzer, Carl
Rice, Roy
Rochon, Fred L.
Shelley, James
Sheridan, J. J.
Somerset, Pat
Sparrell, J. R.
Stearn, Frank
Titaany, Hamido
White, Jos. S.
Wold, Jack

GOULD SUED BY DIVORCED WIFE

PARIS, June 11.—Edith Kelly Gould, American actress and former wife of Frank J. Gould has filed suit in the courts here asking for a division of property including real estate, valued at about $10,000,000.

Charles G. Loeb, attorney for Gould, stated that this action on the part of the millionaire's former wife was the first legal recognition by her of the validity of the divorce granted her husband in 1919. He claimed that the suit was groundless as both the plaintiff and defendant were Americans, married in England without legal residence in France at the time of the nuptials. The plaintiff in her suit claims that it was the intention of both herself and Mr. Gould to be subject to French laws. Part of the property named in the suit is the Theatre Mogador which Gould was reported to have purchased about a year ago but which his attorney denies he owns.

OLD TITLES MUST BE DISPLAYED

WASHINGTON, June 18.—The Fox Film Corporation has been ordered by the Federal Trade Commission to discontinue the practice of selling or leasing re-issued motion-picture plays under titles other than those used when they were first shown. Such films may be re-issued only when the new and old titles are prominently indicated in advertising material and on the picture itself.

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1743—R. Brownlee—Act.
1744—Harvey Sanford—Poems.
1745—Lou Attell—Song Title.
1746—Anton Lada—Orchestra Titles.
1747—Donna Darling—Song.
1748—Sidney B. Holcomb—Lyrics.
1749—Thomas Sigurdson—Lyrics & Music.

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